No.13
Vol.4

July 10th 1989

METAL HAMMER

THE INTERNATIONAL HARD ROCK & HEAVY METAL MAGAZINE

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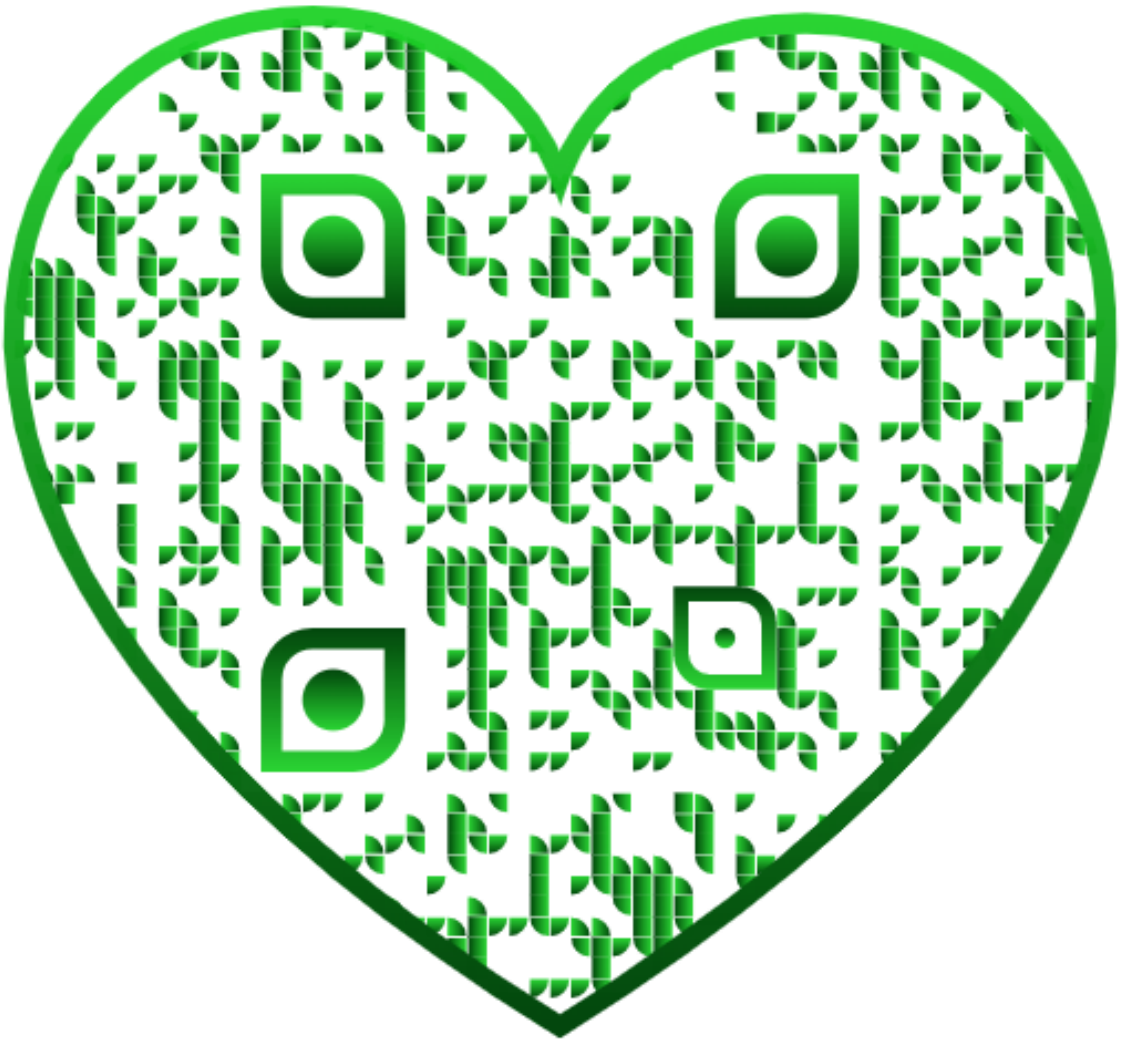

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DON'T MISS IT!

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The first international Hard Rock magazine

Rock Team Publishing and Productions Ltd.
3rd Floor,
59 Queens Gardens,
London W2 3HF
Tel: (01)-258 0206
Fax: 01-724 4099

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MEMBER OF THE AUDIT BUREAU OF CIRCULATIONS

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Universa Medien Verlags GmbH
Ernst-Mehlich-Straße 6
D-4600 Dortmund 1
Distribution:
Co-Mag
Tavistock Road, West Drayton
Middlesex UB7 7 QE
German Office:
Rock Team Publishing and Produktion Ltd.
Ernst-Mehlich-Straße 6
D-4600 Dortmund 1
Tel: Germany 2 31 52 85 15/-19
Fax: Germany 231 52 81 68
Telex: 2 31 468 metal
Editor:
Edgar Klüsener
Printed in Western Germany:
Erwin Jungfer GmbH & Co. KG
Am Schloßbahnhof
3420 Herzberg/Harz
West Germany
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EDITORIAL

WHAT A PARTY!

We hear a lot about 'Party Animals' in the crazed world of Metal. Bands worthy of metal status are 'seen raving at the Rainbow Cheeseburger Bar and Fish Grill', almost nightly, according to all the best gossip columns. Top stars Guns n'Roses and Motley Crue 'party' virtually from dawn to dusk and even minor bands are noted for their hilarious escapades.

So what form does this endless partying take, when did it all start and how can the likes of you and me learn how to do it - in style?

Showbiz Partying has its roots in the need to fill in those embarrassing silences when nobody has anything of interest to say to each other. Having exhausted such topics as the iniquities of the music business, the vile treatment handed out by the media, and the possibilities of scoring sex, drugs and hamburgers en route from A to B, the seasoned rocker then turns to the beer can.

Having eased away inhibitions and all forms of social restraint the muso may then turn his attention to the business of serious partying. This may take many forms, but usually involves making a terrific noise, a filthy mess and creating the maximum public nuisance, usually at the expense of hapless caterers, restauranters, waiters, hotel managers and the like. The bill for damages is believed picked up by record companies and managers but in fact is deducted from royalties. Many years later, those bass players and rhythm guitarists who laughed themselves sick as they smashed plates, turned on fire extinguishers and hurled fruit cake find themselves broke, saddled with huge debts and no prospect of employment.

Among the most famous ravers are Mötley Crüe who apparently enjoyed themselves insulting passengers on the world famous Bullet Train during a trip to Japan, and indulged in all manner of vulgar and destructive mayhem. Many other bands have likewise exported Anglo-American loutishness to the four corner of the globe. The hurling of TV sets out of windows, and cars into swimming pools has become a familiar routine pursuit.

But it's not something entirely new to the music business. The process of partying has been going on for years. A famous music business agent who booked many rock bands in the early Seventies watched in horror the activities of many of his clients. He, Jim Godbolt, wrote about one fascinating incident in his book 'All This And 10 Per Cent' (Robert Hale). He told how a top rock band had been booked to play at a ball for a huge fee and their management laid down a variety of contractual stipulations, one of them a clause demanding that full security be provided to prevent damage to equipment and to protect the band from their fans. Writes Jim: 'On the night of the engagement a security guard apprehended a drunk, dishevelled and ranting figure in the grounds round the venue. It was the leader of the group. Inside the hall the group leader abused the guard and organisers, threatened the guard with a fire axe and demanded that unless he were instantly dismissed the group would not play. He further insisted that one of the girl employees strip off and ordered everyone out of the room. He demanded the whereabouts of the lavatory and deciding it was too far to walk - he had had a tiring day - he urinated out of the window over passers by.'

Which just goes to show how long this has been going on. But was this guy (who shall remain nameless because we don't know who it was - answers solving the mystery on post cards please), really partying or just having a solo ruck?

PARTY RULES

To define how you really PARTY I asked one of the greatest experts in the field, The Hon. Mark Day Chelsea's leading expert in fun, hijinks and mayhem. Mark arrived for our interview clutching an empty champagne bottle, with balloons and streamers draped in his hair and his faced virtually obliterated by crazy foam. He advised that you need a crowd of just three people, minimum, to get started, but of course the total number of guests can go up to 1,000 for a mega bash, all of who should be tanked up.

In terms of the normal sized house or flat party he explains *"You need a stereo, a copy of 'No Sleep Till Hammersmith' by Motörhead, and 'Jailbreak' by Thin Lizzy.*

You need at least one person locked in and throwing up in the toilet. By about midnight there must be four gate crashers who don't know anyone but have stolen all the lager, so in reserve you keep a huge, vast amount of Jack Daniels and Tequila. There must be a copious supply of naked women, and people doing strange things in the bedroom that's officially designated as the cloak room. You need neighbours to 'phone the police and more neighbours to bang on the door."

THE HIPPIE

Mark confirms there should be at least one hippie with flares on and smoking a huge three paper joint trying to monopolise the record player, by playing old Steve Hillage albums.

"You need food - NOT there for eating, but for throwing when the food fighting starts. Sausage rolls are very useful for this and pickled onions come in handy for flicking at the back of people's heads. If the party is in someone's house, ideally you need a goldfish, cat or dog to be tormented beyond a vivisectionist's dream. In some cases the sap who holds the party is likely to hide the food, either to save something for himself or to prevent the spread of mayonnaise on the wallpaper. But this invariably leads to a frantic search by hungry boozers and guests will then try to cook toasted cheese sandwiches and mess up the grill and probably the entire kitchen, with clouds of smoke from burning toast setting off the alarms."

All this may sound horribly familiar if you are in the habit of throwing parties, whether rock or simply neighbourhood bashes. But Mark is relentless in his flow of hit tips as he recalls his own experiences in the field.

STRANDED

Inevitably something gets stolen from the house, an ornament, silverware, a watch or record. To ensure that it's a REAL party something should get broken as well. Often you'll find the party thrower breaks a window, as he staggers about in the conservatory in search of Twiglets. The party should finish at some time of night when nobody can get home not even by mini cab because the house is miles from anywhere. Come the morning there should be bodies draped everywhere snoring and groaning. With a wrecked lounge full of stranded guests this the time for ex-boy friends and girlfriends to start insulting each other and beer should be poured over someone's head. There has to be at least one MAJOR argument. and there should be someone STILL locked in the bathroom and throwing up.

Lot of record get stolen at parties and they are usually unplayable afterwards because they have been scratched and dropped and used for rolling joints.

Remember the first rule of a party is the person who holds the party is not allowed to enjoy it. He has to worry too much about his property. And if he does enjoy himself he wakes up wishing hadn't!"

A brilliant dissertation by Mr. Day. What have we learned from all this? Well you don't have to to be in a rock band to have a good time. And now - where's the Alka-Seltzer!

CHRIS WELCH

Joan Jett

JOAN BABY!

Yes it's Joan Jett, star of stage, screen and rock'n'roll. Will Joan be increasing her role as an actress in the future? At present Joan, the one time Runaway and latter day Black Heart, doesn't have a record deal in the U.K. but her last album 'Up The Alley' was quite a success and she had a big hit in the States with 'I Hate Myself For Loving You'

Joan first formed her band back in 1979 after the collapse of the Runaways when she was featured on guitar and vocals. She released her first album 'Joan Jett' in 1980 and subsequent albums included 'Bad Reputation', 'I Love Rock'n' Roll,' and 'Glorious Results Of A Misspent Youth.' Her biggest hit single was 'I Love Rock'n'Roll.' After a long battle for for recognition she finally struck a blow for female hard rock and hit number one in the US charts. Currently working on new projects, we are sure Joan will will be back with us and rockin' real soon!

Pic: Didi Zill

Hot & Heavy

A NEW ONSLAUGHT FROM STRUM AND SLAUGHTER

Ex-Vinnie Vincent Invasion members Dana Strum *(bass)* and Mark Slaughter *(vocals)* have put together a new band and are recording their first record for Chrysalis Records at Red Zone Studios in Burbank. According to Dana and Mark, *"our objective was to have a hard rock band that would last for years and which musically could express who the fk we are."***

Pic: Ariel Solica

With this in mind, they recruited drummer Blas Alias and guitarist Tim Kelly to the new band. *"When we met Tim and Blas we told them, 'this is not gonna be a multi million dollars immediately, but you're gonna have to work your ass off!' We needed two guys who could live through all the s**t, travel in a piece of s**t car together, eat garbage if they had to..."*

The band recorded a six song demo at the Record Plant last January and then went into Cherokee Studios to do nine more songs. 'Metal Hammer' asked Dana and Mark what the material was like.

"There are a lot of emotions on this record and that's what we brought back. Lots of weird things happened in our lives - the days we chose Blas our entire apartment was robbed - and those things combined with our experiences on the road caused us to write tunes that had a little harder edge, but still keeping the fun side.

"We have a song called 'She Wants More'; musically, it's a hard rock blues based song, but in the middle of it, there is a lounge jazz change, the kind of stuff you can hear in Las Vegas. 'Up All Night, Sleep All Day' is about the life we all like to live; it's just a fun song about living at night. 'Eye To Eye' is a real heavy song about the challenges and prejudices you go through, like if you have long hair and so on. 'Spend My Life With You' is a rock ballad about everybody when they feel they have met the right person and finally they wanna go ahead and invest their life in this person."

Mark added, *"I wrote this song when I came back to find one girlfriend; she passed away when I was trying to find her and the day after, I went to the funeral. It was kind of a blow out for me, but her memories are gonna live through that song."*

The main problem that Dana and Mark face at the moment is settling on a good name for the new band.

"We were going to call it Slaughterhouse, but that was taken by a trash band. Then we went for Secret Service, but that was taken too. Within the next week, we should get one... You know, the band and the music were there, so we decided to start working immediately. For once, we had the music first, instead of clothing or photography!"

RICH MAN, POOR MAN...

Ex-Ozzy Osbourne and Billy Idol bassist Phil Soussan has been working on a trial basis with new Atlantic signing Beggars and Thieves. The band, who are creating quite a buzz on the East Coast, consists of Lou Marlino *(vocals)*, Ron Mancusso *(guitar)* and Bobby Borg *(drums)*. They are currently looking for a management company and hope to start recording their debut album in September for a March 1990 release; as yet the choice of producer is undecided.

Pic: Tony Mottram

On July 8, Channel 5 release a 30 minute video from L.A. Guns, entitled 'One More Reason'. The eight track, 18-rated reel contains an uncut version of the video made for 'One More Reason To Die', which was banned by MTV U.S., 'The Bitch Is Back' and a live version of 'No Mercy' and will retail at £7.99.

Issue No. 9 of the Hanoi Rocks' fanzine 'Mental Beat' is now generally available, featuring interviews with original Hanoi guitarists Andy McCoy and Nasty Suicide, U.K. Sub Charlie Harper and Feline Groove. The 32 page, A5 size fanzine has a U.K. cover price of 75p and is available from Shades in London and 23rd Precinct in Glasgow. It is also available on mail order: U.K. *(1)* and European orders *(1.25)* should be directed to Mental Beat Head Office, 12 Southbrae Drive, Glasgow, G13 1PX, Scotland. American orders *(details on request)* should be directed to Mental Beat U.S. Office, 30 Shetland Road, Marblehead, MA 01945, U.S.A.

News

THE METAL HAMMER NEWSLINE

The Leyland based speed metallers Xentrix have now finished recording their debut album, entitled 'Shattered Existence', which will be released by Roadrunner Records in late August/early September.

EX-KISS MEMBERS MAKE UP

Ex-Kiss drummer Peter Criss will be playing on one of the tracks to be included on the new album from ex-Kiss guitarist Ace Frehley. The album will be produced by Eddie Kramer and scheduled for release in October. Anton Fig will drum on the rest of the tracks.

The Astoria is the latest London venue to start running regular club nights for rock fans. The Astoria holds its rock night every Friday and provides live bands and a rock disco with D.J.'s Chuck Taylor *(Marquee)* and Dave Black in the main auditorium, and Shuff *(Gossips)* in the Keith Moon bar. The new Flamingo bar and tiered restaurant will be opening soon in the upper levels of the venue.

Black Sabbath's U.S. tour has been cancelled after only one week of shows. No official statement has been made by the band's management company, but we understand that the reason given for the cancellation was that Tony Iommi, founder member and lead guitarist, has been taken ill. However, reports circulating New York at the time of the announcement suggested that the band were unhappy in the way the tour had been promoted, resulting in slightly disappointing attendances at some gigs.

pic.: George Chin

VIDEO OPERATION

Plans are in the pipeline for the release of a commercially available video from Queensryche. Entitled 'Operation; Mindcrime' *(surprise, surprise!)*, the video will contain eight songs and will feature both live and conceptual footage. In the meantime, a new Queensryche single, 'I Don't Believe In Love', is being released in the U.S.

MONA LIZA

In August, Phonogram release the debut album from Mona Liza Overdrive, the new project put together by guitarist and singer Stefan Klein, who previously played in the German new wave band Extrabrite, a group which enjoyed some success in the early '80's. The album was recorded in England, produced by Kit Woolven and mixed by Jan Taylor. Guest musicians featured on the record include Black Sabbath bassist Neil Murray, keyboard player Don Airey, ex-Thin Lizzy and Motorhead guitarist Brian Robertson. The track listing is as follows: Side 1 - Plastic Parade, Close Your Eyes, Overdrive, Stargazing Angel, Let The World Say... Side 2 - What Do You Cry For, Ride On, Friends, Hit'n'Run, Prime Time, She's A Wind Up.

Quiet Riot may have split. According to strong rumours, drummer Frankie Banali, who has been touring with W.A.S.P., has now been made a permanent member of the band and vocalist Paul Shortino is working on his own solo project. However, at press-stime, our newshounds could not find a spokesperson who could confirm or deny the rumours. A representative from W.A.S.P.'s management company said diplomatically, *"Frankie is continuing the tour with W.A.S.P. He is a very good drummer and a very good friend of the band."* Epic Press Officer William Higham commented, *"As far as the Press Office is concerned, we have heard no word that the band have split up and it would be such a shame to break up a great band like Quiet Riot."* We're with you on that one, William.

Following the unexpected departure of vocalist Stuart Fox from Torino within weeks of the release of their album 'Rock It', the band have now recruited a 21 year old Irish / Canadian vocalist Tony O'Hora *(ex-Larrikin)*. A spokesman for the band commented, *"The last couple of months has seen a great deal of activity for the band and with it, the demand for a far greater commitment. Unfortunately, with his family ties, Stuart felt he could not afford the 100% dedication required at this point to really make the band successful and, therefore, it was decided that he should step aside. Stuart will be greatly missed, but we have found an excellent replacement in Tony and are very excited about working with such a strong young talent."* Torino are currently planning an intensive tour for the late summer and autumn period.

pic .Denis O'Regan

DARE...

Dare release a new single, 'Abandon', on July 10; the track taken from their debut album 'Out Of The Silence', has been remixed by Julian Mendelsohn *(INXS, Level 42)*. The single is available in 7; and 12; formats; the B side of the 7; is a new song by vocalist Darren Wharton, entitled 'The Last Time', while the 12; contains 'Abandon *(Extended Mix)*' and another previously unreleased track 'Precious'. The band will support the release of the new single with headline club dates around the U.K. in July.

Hot & Heavy News

JOHN SLOMAN REAPPEARS

At long last, John Sloman *(ex-Gary Moore, Uriah Heep and Lone Star)* releases his first solo album, entitled 'Disappearances Can Be Deceptive...', on FM Records on July 17. The album was originally recorded by Todd Rundgren, but production was then taken over by Simon Hanhart and Brian Evans worked on the final mixes. The track listing is as follows: Side 1 - Fooling Myself, Now You Say Goodbye, Parting Line, Breathless, Save Us. Side 2 - In Too Deep, She Talks About You, Perfect Strangers, Jealous Eyes, Hooked On A Dream. Musicians guesting on Sloman's album include Pino Palladino *(Paul Young, Tony Banks)* and Greg Dechert *(Mike and the Mechanics)*.

Due to the problems of finding a suitable singer, Ardkore have decided to continue as a four piece, with bassist Steve Hoggart taking on the job of vocalist. The band are currently rehearsing for live shows to promote their Metalworks album, 'Napalm Stix To Kidz'.

Jethro Tull, who this year pipped Metallica at the post at the Grammy Awards for 'Best Hard Rock/Heavy Metal Album', have now announced a European tour for the early autumn. *(See 'On Tour' for details.)* The band are mixing their new album, which will be released in late August.

Aerosmith have announced some November U.K. shows to coincide with the release of their tenth studio album in the autumn. See 'On Tour' for details.

Pic.: Joe Handley

SAMSON'S BRIGHT FUTURE..

Samson have just finished recording a new album, entitled 'Look To The Future', which was produced by guitarist Paul Samson and mixed by Chris Goreham at Music Works Studio in London. The record is the first official Samson studio recorded album since 'Don't Get Mad, Get Even' was released in 1984 and it also features new vocalist Peter Scallon *(ex-Moritz)*, who replaced Mick White earlier this year. The remaining members of the current band line-up are Dave Boyce *(bass)*, Charlie Mack *(drums)* and Toby Sadler *(keyboards)*.

The album contains ten tracks, one of which is a new version of 'The Silver Screen', a track which first appeared on last year's 'And There It Is' mini-album. The track listing is as follows: Side 1 - Look To The Future, Someone To Turn To, Turn On The Lights, Love This Time, State Of Emergency. Side 2 - Don't Tell Me It's Over, Too Late, Losing My Grip, Tomorrow, The Silver Screen.

The band are currently concluding new publishing and management deals in New York and hope to have the album released in the autumn. In the meantime, they will be gigging and making festival appearances in France and Germany in the summer and will be playing at the London Astoria on July 21. They will also be recording a session for BBC's 'Friday Rock Show' in July with producer Tony Wilson.

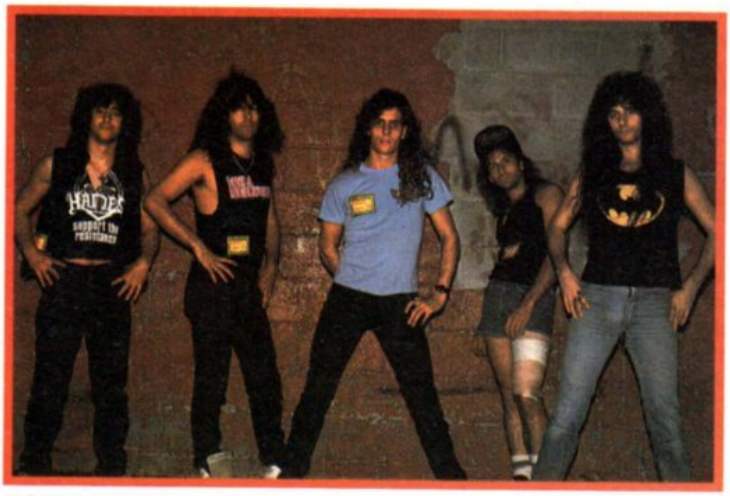
Saraya's self-titled debut album, which was released in the U.S. earlier this year, has now been released in the U.K. by Polydor. Saraya are a New York five piece featuring the vocal talents of Sandi Saraya and their first album was produced by Jeff Glixman *(Yngwie Malmsteen)*. The track listing is as follows: Side 1 - Love Has Taken Its Toll, Healing Touch, Get You Ready, Gypsy Child, One Night Away. Side 2 - Piano Piece, Running Out Of Time, Back To The Bullet, Fire To Burn, St Christopher's Medal, Drop The Bomb. The band are currently touring the States and are pencilling in some U.K. shows later this year.

Canadian thrashers Annihilator will be making a couple of instore appearances during their tour of the U.K. at the beginning of July. They will be appearing at Way Ahead in Nottingham at 4 p.m. on July 11 and at Shades in London at 3 p.m. on July 14.

Obituary ,bassist Daniel Tucker has not been seen since May 1 and is now on Florida's official Missing Persons list. He has left his equipment with vocalist John Tardy, so the band do not think he has left them, but they are naturally becoming a little concerned as to his whereabouts, particularly as they were planning to play some live dates soon to promote their recently released album 'Slowly We Rot'.

At presstime, reports were coming in that PRT Distribution would cease trading on June 30. One of the most immediate effects of this development is that the releases of product from Metalworks, Pigs Ear and PowerHouse will be released while alternative distribution is arranged. This will cause delays on the releases of the new Virus album 'Lunacy' and the Hunters Club live album, 'Burnt Alive'.

IF AT FIRST YOU DON'T SUCCEED...SPLIT UP!



Pic.: Frank White

After only two albums, 'Resisting Success' and 'If At First You Don't Succeed', Hades have split up. According to their record company, the reason for this move was 'personal differences' between guitarist Dan Lorenzo and bassist Jimmy Schulman, As yet, no announcement has been made regarding future plans for Dan, Jimmy and the other members of the band, Alan Tocchio *(vocals)*, Ed Ruhrman *(guitar)* and Tom Coombs *(drums)*.

HEAVENS ABOVE!

The Almighty have diplomatically managed to avoid running into trouble with the Hells Angels over the band's logo, which was designed for them by poet/designer Joolz. It was pointed out to the band that the logo resembled the Hells Angels' 'Death Head' design, for which all rights are reserved, and the band decided to speak to the Angels about the problem, before the Angels came to speak to them! However, after an amicable meeting with the Derby chapter, modifications were made to the artwork and the new design has now been submitted for final approval. In the meantime, The Almighty have been busy playing shows around the country and are looking forward to the release of their debut album on Polydor Records later in the summer.

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GRAND SABBATH CONTEST

HEAVENS ABOVE!

It's the chance of a lifetime to actually win the last, Black Sabbath, three track, seven inch single, and there are twenty of them to give away with an accompanying enormous poster of the Headless Cross logo!

The tracks in question are a full version and a seven inch version of 'Headless Cross' itself, both bloodcurdlingly different, and a track that is not available on the current album, called 'Cloak And Dagger'!

But of course we ain't just giving them away. Unfortunately there are three mindboggingly difficult questions that have to be answered before any one of these twenty goodies can be parted with!

1) Name three singers who have been in Black Sabbath.

2) Name Black Sabbath's home town.

3) Give the current line-up of the band.

Bloody impossible ain't it? Correct answers on a postcard please to Metal Hammer 'Sabbath Contest' 59 Queens Gardens, London, W2 3HF. Remember the Editor's decision is final. No correspondence will be entered into. Ever.

CLOSING DATE July 23, 1989

Metal Hammer 'Sabbath Contest',
59 Queens Gardens London,
W2 3HF.

Kim Nielsen bass Michelle Meldrum guitar Gigi Hangach vocals

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Both Nicole and Michelle of Phantom Blue studied under ex-Racer X guitarist Paul Gilbert. What band does Paul Gilbert play in now?

Answers to
Phantom Blue Contest,
Metal Hammer,
59 Queens Gardens,
London W.2. 3HF.
Closing Date July 23, 1989

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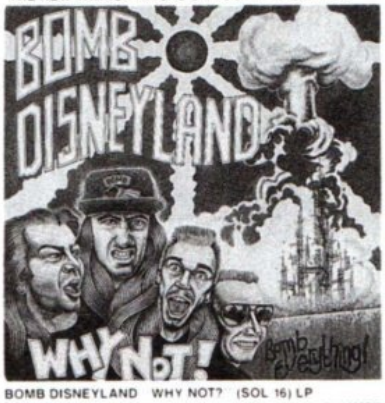

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ALICE ON HIS WAY TO SEXYLAND

THE NEW LIFE OF VINCENT DAMON FURNIER

And so Alice had finally escaped the twilight world of the demons, no longer followed by the dusky shadows, he was cleansed of blood and wine, and had laid down for a deep sleep underneath the tree of wisdom that stands in country called 'The Present Day'. And Alice slept for months and months, he even slept deeply for a whole year before awakening. Alice woke up and let out a small sigh and found himself underneath the tree of wisdom, then he opened his eyes, and saw... sex,

ALICE COOPER

everywhere around him on the streets and behind closed doors, on the back seats of limousines, on posters and in TV shows, in cinemas and behind bushes... So Alice got up slowly and while rubbing the last bits of sleep from out of his eyes, he attempted to get to know this new country inquisitively, where one three-letter word can mean so much. Alice then wandered through Sexyland, the land all around us, the country of which we are all citizens. Alice soon found companions to join him, musical associates who helped him where others had stumbled. And Alice saw and heard a lot, he surprised himself how much there was to see - and he wrote down everything. These songs about Sexyland will be on your radio soon!

On his journey through Sexyland he encountered many people from the world of entertainment. People like Steven Tyler and Joe Perry from Aerosmith, Jon Bon Jovi and Kip Winger, a well-known man about town called Kane Roberts, Richie Sambora, Steve Lukather, Guy Mann-Dude, Tom Hamilton, Joey Kramer, Mark Frazier, Jack Johnson, Paul Chiten, Steven Deutsch, Gregg, Magnifico more even the Lord of the new church Stiv Bator. They all met up with Alice at various points of his journey, although only a few of them accompanied him all the time.

Alice was sitting in a nice office in Hollywood when he told us about the Earth today, he told us what Sexyland was and explained to us how he's written the songs with Desmond Child.

THIS MANIAC IS IN LOVE WITH YOU

Desmond Child is the producer of 'Trash'. Trash is the title of Alice's most recent album, and you can find on it of all Alice's stories explained in depth. Sir Arthur Payson took control during recording, and Steve Thomson and Michael Barbiero mixed the result. Alice Cooper was accompanied on the album by John McCurry (guitar), Hugh McDonald (bass), Bobby Chouinard (drums) and Alan St. John.

"'Trash'," Alice spoke, "is the word I use for everything that excites me. Trash is the girl with an amazing body that walks past me on Sunset Boulevard, Trash is the fantastic feeling I get behind the steering wheel of a fast car while zooming down the highway, Trash is sensational and impressive, 'Trash' is the best possible title for the album, and I think this LP is the best Alice Cooper had recorded in ages."

Trash is sex, pure and naked although it can also be bizarre and fairly normal looking or even surreal and sweaty. And, because it's Alice singing, the result has to be pretty weird and mixed up! Trash is the story of a mad freak who's a combination of the hunchback of Notre Dame and a wild animal, who chooses this particular girl as the victim of his love. She's lying in her bed at night and gets a complete fright whenever there's a knock on the room door, because she knows the maniac is in love with her!

Let's go back a few years and

take a look at a different Alice, in a different time, at a different place.

"It was in 1983 or 1984, when Joe Perry and I had made up our minds to do some music together. We were on the verge of giving up drink and drugs, so we had bad withdrawal symptoms, and that was reflected in our attempts to get a song together. We were still shaking all over, and had wobbly knees all the time. It was just impossible to play music or anything - we couldn't have written a tune to save our lives, and in the end I had to say to Joe: Okay, come on man, forget it. We just can't do it.

And that's the way things stayed for ages."

But things didn't stay that way forever, and half a decade later, a cleaner Alice and a cleaner Joe Perry found their paths crossing after all. The title of the song the two guys recorded together is 'House Of Fire', and on it you can hear Joe Berry's unmistakable

cs.: Photofeatures/A. Di Santo

guitar playing.

"It was really fun to work together once we were both healthy again!"

EVERYTHING STARTED IN HAWAII . . .

Alice Cooper's most recent life began in the mellow surroundings of Hawaii in summer 1988 where he had retired to recover from the exhaustion of the previous world tour.

"This guy from Epic just turned up one day called Bob Pfeiffer and desperately wanted to sign me to Epic. The offer came at just the right time, because I was really unhappy with my old company MCA. I don't want to slag off MCA, they have product areas that they manage really well, the sad thing is that heavy metal and hard rock aren't one of the company's strengths. I don't want to start dissecting which mistakes happened where and when, the truth is simply that we just couldn't work together particularly well any more."

So I gladly accepted Epic's offer, and I split with MCA in mutual understanding - and I don't mean that as a corny phrase, because there really weren't any bad feelings at all between the record company and myself."

Once he'd received the new offer, Alice was forced to prematurely end his holiday on the island paradise. *"Whatever it may cost don't ever worry, always do what YOU think needs doing, don't worry, we'll pay!"* That's what Epic stated in the contract they offered, and Alice took the company by their word. Producer Desmond Child was the first person to become involved in the LP. Shortly afterwards, Alice retreated to a studio with him, and they soon started writing!

"You can have everything you want... and EVERYONE! The only thing you have to do in return, is bring us the songs, bring us a finished album!"

Epic's demands just had to be taken seriously! Which is how Bon Jovi and Richie Sambora were approached. And Epic's generosity also lead to Alice getting involved with various other Big Names listed on the album cover under the heading: Guest appearances.

And so Alice gathered together all his friends and fellow travellers, when he discovered that there were more than a few surprises in store for him.

"I had always though that these mega-stars like Bon Jovi were ultra cool dudes, that they

ALICE COOPER

were arrogant and completely obsessed with their star status, so I never really counted on them agreeing to go into the studio with me when I asked them. After all I am Alice Cooper, who compared to these guys is only a second rate rock 'n' roller. Man how wrong can you be!

All these guys are really excellent musicians, and they love just going out and rockin' it up. For example I had asked Richie Sambora to play just a really short solo for me. In the end we sat around for ages, he just couldn't get enough, then he listened to the other material and kept saying: 'Don't you think I should play something on that track as well? Couldn't we re-do the guitar part on that track? Come on man, we can play that even better, can't we?''

These guys definitely aren't the kind of musicians who would do anything just for money, they don't go into the studio, plug in their guitars, record their parts and then piss off. These guys are real rock 'n' roll animals, they have fun playing whether its in the studio or whether its playing live gigs, they're just the ultimate rock 'n' rollers. People like Bon Jovi and Richie Sambora manage to play for a whole evening in front of thousands and thousands of fans in a massive stadium, but they'll still have the energy to march on to the next best live club and rock it up in front of of one hundred and fifty people for another hour or so. Music counts more for guys like that than anything else in the whole world!''

Alice is still extremely impressed and seems to have had quite a bit of fun in the studio, something he gladly admits - and you can hear that on the album. Admittedly, 'Trash' sounds slightly more commercial that 'Constrictor' or 'Raise Your Fist... ', but it also sounds livelier and fresher. The record company thinks the same way. And Alice is incredibly proud of his first outing to Sexyland and the results.

''We gave the company exactly what they wanted, they got what they hoped. We've recorded three or four potential singles and we still didn't have to sell out. The singles aren't wimpy at all, they're all tracks that I am really proud of, they are real Alice Cooper classics!

Despite the slightly commercial touch, the album has turned hard, a real hard rock record with no pop on it. But it was also really important for me to include tracks that can be played on the radio. I mean, I'm not stupid, I know exactly what I have to do to get my music on the radio, and I wanted a lot more airplay than I got during the 'Constrictor' and 'Raise Your Fist...' times. So I wrote the songs accordingly - and it was really fun as well!''

SEXYLAND

The most important thing is that Alice has found an escape route away from his obsession with demons and hang-men, murderers and ghosts and has gone inside the crude theatre of lust. And he's enjoying his new surroundings as much as he can.

''Well, I have to admit that I had a great deal of fun on 'Constrictor' and 'R.Y.F.A.Y.' with all the blood, the horror and the nightmare stories, especially when it came down to reproducing the two albums live and building the various stage sets. That's why I'm pretty sure that there'll be quite a few classic horror scenes built into the new show, however they won't dominate the show. And why should they, after two albums and two tours, everything starts getting slightly boring and evolve into a stereotype for me as well as for the audience. Why should I keep on plagiarising myself? Alice Cooper has still got far too many other ideas than be forced to rely on cliches like that. I want sex now,. The new album delves into the whole subject of sex a lot more than previously... hmm, that could also mean that more girls than ever turn up at Alice Cooper concerts in future.''

BAVARIA AND THE TEDDYBEARS...

This excursion into kinky erotic fantasies according to Alice Cooper could, however get him into trouble in less than tolerant countries. During his last tour of Germany, his show had to be dramatically moderated after pressure from local political groups - a unique occasion during the entire world tour. Even in the infamous religiously conservative American Mid-West Alice had been allowed to act out his production without any restrictions. *''That was one of the most amazing stories that ever happened to me. These guys in Bavaria kept going on about these dolls that I used in my show. They had believed the exaggerated claims of an unnamed sensationalist daily paper - they were that stupid. Whatever, I wasn't under any circumstances allowed to use the dolls on stage. So I asked whether I could use teddy bears instead, whether I was allowed to... NO TEDDY BEARS! An honest answer, and the press had a field day the following morning. At the concert that evening, hundreds of kids who had read in the paper that Alice Cooper wasn't allowed to use teddy bears, chucked them on stage.*

I don't care, I'm still looking forward to coming back to Europe.''

We'll just have to wait and see whether Alice Cooper is denied

Pics.: Photofeatures/A. Di Santo

these stage accessories on this tour. Maybe he'll be accused of being pornographic? I suppose it all depends what the press over here in Britain has to say about Alice Cooper...

EVERYONE'S THE SAME IN BED!

Alice an Desmond wrote about twenty songs for Trash'. Then there are also the songs that the team was offered by other writers. Like for example 'Only My Heart Talking'. *''Two guys just brought the song along one day, one of them is called Chris Roberts. I always forget the other guy's name, doesn't really matter. Anyway, Des and I listened to the tape one day and came to the joint opinion that a song like that was really missing from the album. The only thing that disturbed me were the lyrics. They weren't at all the kind of thing Alice would sing. Okay, so they suited the song and everything, but they weren't my style, they weren't what I would have normally said and sung. So we reworked the track. Desmond tackled the musical side, changing the arrangements and I worked over the lyrics on numerous occasions. As soon as that had been finalised I rang up Steven Tyler and asked him whether he he was into the idea of singing the song with me. My God if I'd known what I was letting myself in for...*

I had to sing higher than I ever have done before, just to reach the deep parts, because Steven's voice really is that much higher than mine, and even then he sang a whole octave higher than me. We pushed each other to the outer limits ... but it was great fun!

That particular track reminded me of 'Only Woman Bleed' or 'I Never Cry' right from the start, so it did have something typically Alice Cooper about it, and it was clear to me right from the start: Steven just had to sing on that track;!''

The title track 'Trash' was also written by someone else.

''That track had a different title originally and was written by a band from Boston who played it to Desmond one day. We listened to the track later on, and liked it instantly. 'Trash' is an amazing rock 'n' roll song, musically as well as lyrically. I re-worked the lyrics a little, and Desmond looked through the arrangements and the song was ready!''

''Whatever you do, whoever you are, I couldn't give a damn. I don't care whether you're the minister president of Bavaria or the Pope in Rome, Senator of Boston or the President of the United States - I don't care. I know exactly that when you're going to bed with someone you're in love with, you're just trash, a creature from the tips of your hair down to you toes and that you're just into pure sex!''

And that describes the basic statement of 'Trash', the album as well as 'Trash' the single.: Everyone's the same in bed, the head is switched off, the interbrain has taken over.

The things Alice Cooper experienced in Sexyland aren't your typical 'boy meets girl' cliches so often encountered in rock, but far more abstruse, surreal and confusing and unusual. Even small and apparently common love stories are, once you take a closer look, anything but normal and common. One lover loves so intensely, that he has to kill his partner, the love is so strong that houses are built out of fire and S/M fantasies dominate the dreams.

Joan Jett and Desmond originally wrote the track 'House Of Fire' actually, and Alice only changed the lyrics of the song. That song will also be released as the first single.

''I was into the visual ideas right from the start, and they occurred automatically once the lyrics had been finalised. 'Let's build a house of fire... ', that just sounds so surreal, just the idea. I'm trying to transform the pictures I combine with the lyrics onto video, but I'm expecting to have to use quite a few excellent trick specialists to do so.''

These trick specialists and just a tried and tested stage designer will also be playing a major role during the production of the new stage show. Alice has once again relied heavily on unusual dramatics, on pure rock theatre, even though the song will be a different one this time.

FINALE

And Alice was feeling better and better in Sexyland, where there was so much to see and experience, where even the dark shadows weren't as dark as in the world of nightmares and demons. And every night, Alice would tell his friends new stories from the world called today, and those stories were so much fresher and so much more interesting than the stories Alice had to tell when he was younger. You'll love them all, so have a good listen!

Draw the curtains and look over to Hollywood for a second. There's a film museum there, where original film posters are up for sale, scripts from over the past decades, film magazines and all kinds of other things loved and cherished by movie maniacs.

''We were going to take a few photos of Alice in there,'' the manager reckoned. And that is what happened. Once he'd arrived at the museum, Alice discovered to his surprise *''I can't believe it, exactly here, in these rooms is where I used to rehearse with my first band!''*

EDGAR KLÜSENER

White Lion

LION HUNT IN LOS ANGELES

The weather was too good to be true and Los Angeles is the same as ever. Finding a taxi on Sunset Boulevard still requires a lot of time and patience. Nothing's changed. White Lion are suffering at the moment as well. While my feet were sticking to the pavement in the in the morning sun, trying to catch a cabbies attention, the band were sitting in an air-conditioned room about a quarter of an hours drive away, waiting. Waiting is something they've grown accustomed to.

That's because it's taken six years for the band to have got where they are *(and we don't mean Burbank)*. So an extra half an hour's not going to make that much difference.

LA just isn't New York, where the taxis zoom past you every thirty seconds. Singer Mike Tramp, guitarist Vito Bratta, bassist James Lomenzo and drummer Greg D'Angelo understand the differences, because they live in the Big Apple and are familiar enough with Paradise City, seeing as they're recording here with Michael Wagener for the second time in their career.

The last time we met, was in Frankfurt at the beginning of last year. Mike still had strong memories of the 'Metal Vinyl Attack' we did together, and so he wondered if that was on the cards again today. He didn't seem at all disappointed when I told him that I had gone through eighteen hours of extensive travelling *(thanks to various delays)* to find out more about the new album.

The album title 'Big Game' reflects the excitement last year, when White Lion broke through with 'Pride'. When it came to playing the game of 'Who's The Most Popular Band, they were way behind Def Leppard and Guns N' Roses, who dominated the front pages, but White Lion still fared well. The band have something to boast about, considering they managed to notch up sales of two million. Except that none of the White Lions are particularly full of themselves. Modesty is a virtue, or so they say.

SHOCK EFFECT

"First of all", said singer Mike Tramp *"I'd like to just say that the title had got nothing to do with what happened last year. Anyway, so what? We don't rate our success as highly as others seem to have been doing. It just took so long to reach that point. 'Pride' sold really slowly to start with, and then all of a sudden single 'When The Children Cry' only evolved into a hit nearly half a year after it was released!*

We didn't have the same shock effect as some of the other bands who appeared from nowhere, and suddenly received so much attention. We came from nowhere, and we stayed there for quite a while as well. Everything was progressing forward so slowly and we were never accepted in the same way as the 'most talked about band'. We had two, maybe three covers on big US magazines, but considering the amount of records we sold that wasn't really very much. Basically success is relative."

At the same time, two, maybe three covers with US magazines is better than none at all.. Who knows if they would have even had one, if White Lion's success hadn't dramatically taken an upwards turn in January '88. Vito Bratta, who writes most of White Lion's songs, recaptured the time and explained the background.

"Pride was released at the end of June '87, and we sat around on our asses doing nothing during October/November, because there was no tour in the offing. That was when we thought about going to Europe. It was meant to happen in December, but for reasons beyond our control, we only made it in January.

PRESSURISED

We'd already been reminded earlier to start thinking about the next record, because not much was happening with 'Pride'. That's why I had already started to write new songs. We'd recorded 'Pride' in February '88. Everyone was assuming at that point that we'd record our third LP after the European tour, in February '88.

We hadn't even passed the 200,000 mark when we came over to Europe last. Then when we were in the U.K. we received a phone call that we could support Aerosmith on their American tour. We were standing on Tyler's stages three weeks later, and shortly after that 'Pride' went gold - it all happened really fast. I was completely convinced that we should record a new album there and then but it took a whole year for us to get back into the studio again."

Things had to start speeding up, once it was as good as definite that the band would commence recording again in February '88. As the main songwriter, Vito was particularly pressurised.

"I already had some ideas and riffs. When I was told we had to back into the studio really soon, I just put the parts together really quickly. I had finished songs. I reckon that five of the tracks off the album originated around that time. 'Don't Say It's Over' is even a song that Mike and I could have done at least five years ago.

The Aerosmith tour caused a complete turmoil. We could only start seriously thinking about recording again in October last year. Everything was still completely unclear beforehand. Aerosmith had been planned until May, so we thought once that was over it would be time to get started. Then we received the surprising news that we could tour with AC/DC until September. I then assumed we'd be going back into the studio in September. Then they decided to hang on another two months of touring.

It was only once we were told that everything would be over after that, that things started getting serious. We then started rehearsing a few new parts

during soundcheck, because we were finally sure that the next record was going to happen any day. The extra year was really useful for me as I realised later. That's how I found enough time to have a good think about everything."

This extra year gave the band a real boost as far as their self confidence was concerned. The band stayed fairly oblivious to outside influences when they next went into the studio.

Mike: *"Honest, I don't listen to other people. I don't give a damn what they say. We went through a phase during which we let ourselves be influenced by others, but things went badly wrong and when later on no-on went back on their word, and didn't do what they'd promised beforehand.*

FIRST CLASS

That's why the only important thing is what the band wants themselves. It was our second record in this line-up *(on 'Fight To Survive, Felix Robinson was still on bass and Nicky Capozzi on drums)* and since 'Pride' we've gained a lot of experience.

Whatever our management or our record company would tell us, it doesn't matter - we wouldn't have done anything for money, because we knew exactly what WE wanted to do. Not that we wanted to desperately prove that we could survive alone as well. We were just completely sure that we would record a first class album, and that you only get the best out of us if you leave us alone!

Drummer Greg D'Angelo added: *"The band had really grown together after two years on the road. We were self-confident enough to protect our position stubbornly from the 'business' But it wasn't at all necessary, no-one tried to get involved. The record company didn't show up in the studio at all. When we were asked to play them some of it for the first time, the record was just about ready."*

James: *"When we recorded 'Pride', the guys didn't even bother ringing. They didn't even know who White Lion were."*

But with two million sold records, surely you can't compare the situation with Pride any more.

Mike: *"Maybe not from the outside. There just isn't a one hundred percent recipe for success that always works, and so it would also be stupid to go into the studio with the aim to be better than 'Pride' regardless - those thoughts just wouldn't work anyway. The business isn't logical. I mean we wrote a song with an acoustic guitar and vocals, and nothing else, and the song climbed to number three in the Billboard charts! The last thing I expected was for 'When The Children cry' to become a smash hit like that. That's why we just went into the studio and recorded the things that we thought were good enough to appear on vinyl - without wondering whether whether the track could become a hit or whether the fans would accept the material at all."*

MAKING MONEY

James said the atmosphere in the studio was more relaxed than ever before. "Some of that was because the band have started working together in a different manner. Mike explained.

"I never used to take taped home with me to keep up with the stage in production. When we then mixed the recordings, it was the first time that I'd really listened to the recordings. That was all really interesting, just like when I play a new record from one of my favourite bands. That was when I started discovering some of the details - parts that I'd completely forgotten about!

I always took tapes home then, and analysed them at home: 'Are my vocals good enough? Will the others like it?' I couldn't help but lose confidence. We avoided that this time around by just becoming less involved with everything. I went into the studio one day, and recorded my vocals. Vito came in the next day and recorded the guitar parts. We didn't see each other very often while e we in the studio. Things were different with 'Pride'; everyone just stood around then and waited what everyone was planning next. They all had to rely on themselves this time, and took a lot of weight off our shoulders. We listened in on the recordings occasionally, and kept discovering new things. That was very inspiring in a way. We didn't have time to get bored. Each one of us was hungry to record the album. That's why we managed to complete the recordings so fast, and we didn't have time to get bored. That was really useful, because we never played the songs on tour or rehearsed for ages and ages on end. Only in November did we confront the band with all the new material. Each one of us could utilise their energy to the full in the studio. It's like being in the rehearsal room, when at the end of a long day you just don't have the energy that you had at the beginning of the rehearsal. Transferred to the studio situation that means: If you haven't sorted out your part properly in the first three hours, then go home and try again tomorrow. Keep everything fresh , that was how we did it."

OLIVER KLEMM

Pic: Annamaria Di Santo

OWN WORDS

Maybe Pariah's new album 'Blaze Of Obscurity' will finally give the UK rockers, who are bigger abroad than at home, the boost out of the underground. Guitarist Russ Tippins commented on the individual songs off the excellent album.

PARIAH

MISSIONARY OF MERCY

This is arguably the best track on the album. Vocally it is very melodic using harmonies etc., but musically it's the most complex arrangement of all the songs, contrasting between different moods.

Lyrically it deals with the subject of euthanasia, telling the story of how someone takes the life of his best friend to put an end to the pain and suffering. Subsequently he is punished by law - even though his friend had requested himself to die. This is something you must read and form your own conclusions.

PUPPET REGIME

This song was actually written around a guitar solo I'd been playing with - which is not the usual way to write a song, but it's turned out very well in the end. It's a quick-fire number that describes how I view the music business, where more and more these days, the real power lies not in the hands of the musicians, but people like record companies, managers, producers, and yes - even the press. It seems to me that talent counts for nothing unless you have the support of all the above mentioned.

This is especially true of the 'pop' world where the Stock, Aitken and Waterman hit factory rules the charts.

CANARY

Probably the heaviest track. A mid-paced grinder. This is NOT about a little yellow bird, but relates the story of 'Super-grass' who turns state evidence against the mafia boss and is given 'protection' by the authorities.

Eventually he is found by the mafia and silenced forever. I suppose the message there is - 'don't trade loyalties'.

BLAZE OF OBSCURITY

The title track! This is going to be a classic onstage. It's a ballad that says everything about what its like to have all your hopes and dreams gradually squashed into nothingness. Imagine a person who moves to the 'big city' to find fame and fortune, but finds only that his life means nothing in an uncaring society where life carries on around him. He's on the outside looking in. An outcast - Pariah! This could easily be our story.

RETALIATE!

First track on side 2. This could make a good single because of its catchiness, the music is uptempo riffing with a strong chorus/ hook line. The message behind the lyric is very simple. If anyone strikes you - don't turn the other cheek like the bible tells you - but hit them back - twice as hard!

HYPOCHONDRIAC

The fast track on the album. This one was written by Steve and features a slow guitar riff played over a very fast beat, which is quite original.

A hypochondriac is someone who is perpetually ill, and is always taking more and more pills and medicines. In the song the guy eventually O.D.s and dies through his own actions. I guess it's a condemnation of self-pity in general.

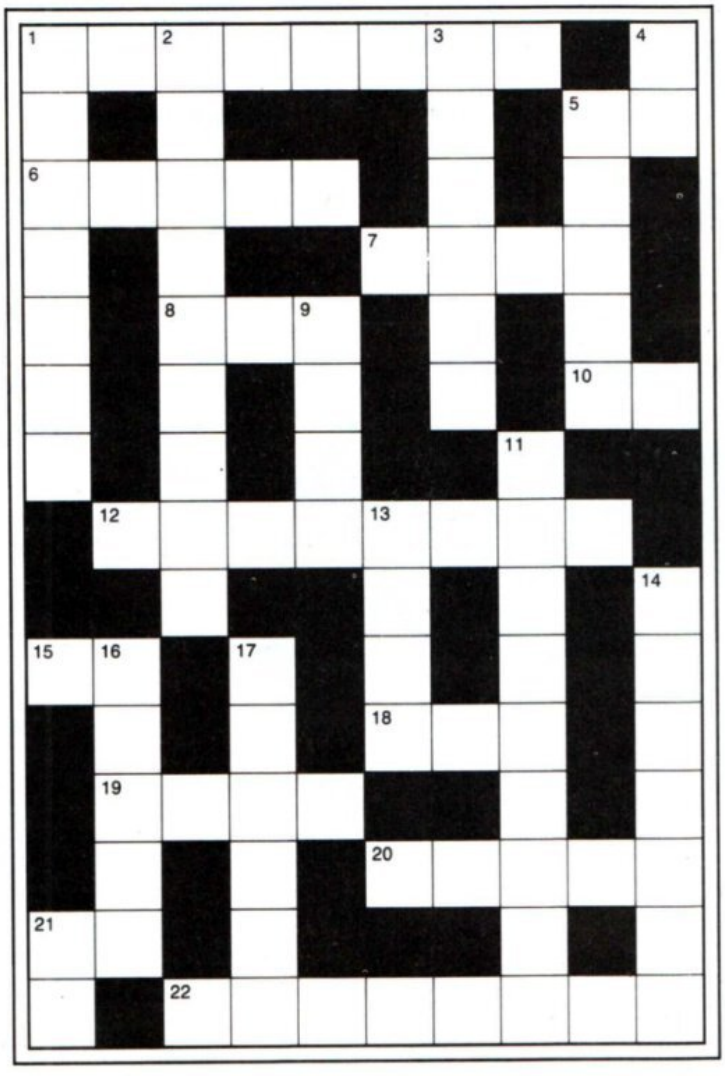
ENEMY WITHIN

This is another mid-paced cruncher, but with a speeded up solo section.
Lyrically this ones very important to me and is my opinion only. It deals with the problem we have in Northern Ireland.

THE BROTHERHOOD

The final track and this one is a killer! Featuring Michael Jackson's best performance to date and never-ending guitar riffs/ harmonies.
As to the lyrics, this time we have a secret council of Judges called 'The Brotherhood', who, in their own time review all the court cases where an obviously guilty offender has been acquitted on a 'technicality' or has escaped justice through a legal loop-hole or a smart lawyer. The Brotherhood then make their own verdicts and pass sentence accordingly like a vigilante courtroom.

GÖTZ KÜHNEMUND



R WORD X No. 015

BY DOT MATRIX

W.A.S.P. is the band featured in this issue's crossword and in this case it stands for We All Spell Perfectly! So dig the W.A.S.P. albums out of your collection. 'Borrow' the pen from by the phone and settle down to a Beast of a crossword. The first correct entry out of the hat wins the fabulous Metal Hammer Yearbook. So send it to RoxWord, Metal Hammer, 3rd Floor, 59 Queens Gardens, London, W2 3HF to arrive by July 21st 1989.

CLUES

ACROSS:

1 (and 22 across) The latest album (8,8)
5 Initially frontman (1,1)
6 Drummer on The Last Command (5)
7 No he'll never ——— touch - Wild Child (4)
8 I'll get ——— -Jack Action (3)
10 —— turning back - Running Wild In The Streets (2)
12 Waved the ——— of ——— -Widowmaker (4,4)
15 See 19 across (2)
18 ——— Last Command (3)
19 ——— —— the Wings - Widowmaker (4,2)
20 Man ——— scoffer (5)
21 Lone star —— hot tonight - Blind In Texas (2)
22 See 1 across (8)

DOWN:

1 (The Lost Child) (7)
2 Thats what I am ——— ——— ——— (3,3,3)
3 Diamonds ——— gold and precious steel - Fistful of Diamonds (6)
4 —— Paso - Blind In Texas (2)
5 Duane mixed first album (5)
9 I drank Dallas whiskey and lost my ——— - Blind In Texas (45)
11 Track title dispenses suffering (9)
13 Leave her in the ——— - Ballcrusher (4)
14 ——— Bomber (7)
16 A shadow's cast and ——— -Widowmaker (5)
17 Johny Rod's bass make (1,1,4)
21 Sleeping (—— the fire) (2)

ANSWERS to Metal Hammer RoxWord 014, Magnum

ACROSS: 1. The Spirit; 5. Nights; 7. My; 9. C.D.; 10. Magnum; 14. All and; 17. Flames; 18. Nobody; 20. P.A.; 22. R.T. 24. You now; 25. Bob Catley;
DOWN: 1. Tony Clarkin; 2. Edge; 3. Put; 4. I am; 6. Stand; 8. You; 11. New; 12. Mark Stanway; 13. Had; 15. Day; 16. Pub; 17. Fred by; 19. Our; 21. enil; 23. Two; 25. On a

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Gene Simmons long ago gave up 'just' playing the bass guitar with Kiss, and it must be clear to everyone by now, that the Man With The Longest Tongue In Rock has other hidden talents. Apart from making himself a name as an actor, Gene Simmons is not content with mearly managing bands, but has taken on newly found talent-scouting abilities for his record company Simmons Records...

GENE

STILL CRAZY AFTER ALL THESE YEARS

THE MANAGER

Gene's latest job creation scheming involves a famous lady singer called Liza Minelli, whose recording career he is now managing. Liza Minelli?

"Yeah, that's right", Gene confirmed on the telephone - it was exactly one hour to go until he had arranged to meet Paul Stanley, Eric Carr and Bruce Kulick in the studio to start recording the latest Kiss album. *"I know, that most people wouldn't have expected me to work with her, but I don't care what people think. After all, I live for MY dreams, not other people's. Liza Minelli is a legend, a personality who I've wanted to work with for ages - and I've finally fulfilled my dreams. Everyone should do what they think is correct. I can't waste time asking all kinds of people whether they think what I do makes any sense."*

SIMMONS

Let's take a closer look at Simmons Records. House Of Lords' debut album was also Simmons Records' debut release, and the label will be following this up with the second Silent Rage LP 'Don't Touch Me There'. Gene Simmons also helped out on production.

You can't argue with that. Question number two has to be whether these rumours regarding the Pet Shop Boys, who are apparently also being looked after by Mr. Simmons. True or false?

"Those rumours are false. The Pet Shop Boys produced and wrote the Liza Minelli album. That's where the connection came in."

THE RECORD COMPANY BOSS

"That's right, I produced three tracks. The record has just been released in the USA, and has been received really well. The guys are touring the States with Black Sabbath at the moment, they'll be continuing with Kingdom Come and Warrant. The third Simmons Records product after House Of Lords and Silent Rage will be Loz Netto - an artist from England who doesn't actually have that much to do with rock 'n' roll. He sounds more like a funky mixture between Brian Ferry and Stevie Wonder. I'll be releasing a Canadian band called Wet Engine in November. That'll be four releases in the first year, and there'll hopefully be more in 1990."

What decides how you chose a new band?

"There aren't any particular things I look out for. I chose bands depending on how I feel. When I listen to a demo, I know instinctively whether the band will make it or not. It doesn't matter whether the musicians have got long hair or short hair, whether they're from America or anywhere else. It doesn't even have to be rock 'n' roll. Musically, Simmons Records covers a broad spectrum of sounds, and that's the way it should stay as well."

THE ACTOR

A rumour claims that Gene Simmons will be appearing in the next James Bond thriller, something he adamently denies: *"I was offered parts in the last two Bond productions, but I declined both, because I didn't want to be typecast as the 'bad guy' all the time."*

What kind of movie roles would be more acceptable?

"I would like to play a part in a comedy, something like 'Dr. Strangelove' or 'Life Of Brian'. Black humour really fascinates me."

There have already been a few offers in this direction. Gene will soon be seen in the cinema playing a part in the film 'Rock 'n' Roll High-School Forever'.

"The film will be released here in America by the middle of August. The contents are about a mad high-school, where all hell breaks loose. I play a certain 'Dr. Vader' who does a few pretty weird things!"

It looks like Gene is busy working on a cinema career...

"That's all part of my life - acting and management, the record company and Kiss. Sometimes I just sit myself down in front of the TV or have something to eat; that's all part of my life as well" he laughed. *"You should always do what you wanna do. I just happen to do quite a lot..."*

That's all very well. But the day only has 24 hours, even if your name is Gene Simmons. How does he fit everything in?

"If you sleep five hours a night and use the rest of the time, it's possible to fit it all in. I have a lot of work, but I also have a lot of fun. I'm happy with my life."

THE MUSICIAN

As well as all this, we've already mentioned that there's a new Kiss album on the cards (the twenty third!).

"We're meeting up in the studio in about an hour to start production. The new record will include fourteen songs and it will turn out quite a bit harder than 'Crazy Nights'. Eric will be singing all the songs... No, seriously: He'll be singing one track, Paul will be singing six and I'll be singing the remaining seven. Not all songs are about sex and girls, although there are songs about that too - like the track 'Love Is Like A Slap In The Face'. The song 'The Street Giveth And The Street Taketh Away' on the other hand is about life on the street. If you think you can get away with anything without paying for it, you've got another think coming. The fastest track on the album is 'Boomerang' and sounds slightly reminiscent of 'No, No, No' off the 'Crazy Nights' LP. Bruce proves on this album what he can really do and how fast he can really play. The new record has certain similarities with 'Rock And Roll Over', basically it all sounds quite rootsy. We also deliberately chose a small studio, the 'Fortress' in Hollywood, because we wanted some peace and quiet, and didn't want to be disturbed all the time. The record will probably be released in November, and Paul and I will be producing it."

Kiss seem to to be going back to their roots in more ways than one: They're producing harder songs, using a smaller studio, and playing a few gigs in smaller clubs (like the New York 'Ritz' for example). Do the band miss the olden days?

GENE SIMMONS

"No, not necessarily. It's fun going back a few steps occasionally but we're quite happy in the present too. You shouldn't look back too often, even though the olden days were important for us. The future is what counts."

REUNION

Gene Simmons composed a song called 'Hot Lips' a few months ago with Ace Frehley. And he admits that it may not be the last time they share a joint project.: *"Who knows, maybe there'll be similar opportunities again in the future. Ace was in LA on the off chance and he gave me a call; so we got together and composed this song."*

Kiss fans have already taken note and have begun to seriously ask themselves the same question that, to date, has never been honestly answered: Will Kiss ever be playing their old show again wearing their legendary make-up? The rumours surrounding this possible reunion regularly do the rounds...

Gene's answer is as simple as it is disappointing:

"No."

But he added, to soften the blow: *"Well, you should never say never, but it doesn't look that way at present."*

Simmons, Stanley an co. don't need to change their image quite as extremely, because a second Kiss fever seems to have broken out in America and Europe in recent years. 'Crazy Nights' sold about 1,25 million copies in the States alone, and the follow-up compilation LP 'Smashes, Thrashes & Hits' was the bands' 20th gold and the 17th platinum LP. Last year's Monsters Of Rock festivals were further irrevocable proof that Kiss can still excite the European masses as well as ever.

"I can't understand myself why people still want to see us after fifteen years - it's unbelievable! I'm really pleased about it of course, and I'll carry on playing music as long as the fans want to hear me."

Without a doubt, Paul Stanley and Gene Simmons have the two strongest personalities within the band. They are responsible for most of the song writing, they take it in turns on vocals - apart for a few exceptions that is - and they talk the most during interviews. According to Gene the two guys never argue, for example when they're putting a new album together."

"Paul and I are like brothers. We choose the best songs, without getting in each others way. Our last few records included more songs that Paul had written than any of my stuff, but things like that were always secondary in Kiss. And we also never had any problems with who writes what either."

Kiss have been made to feel at home on all the most important stages in the rock world for the last few years now. Is there any difference anymore whether the band are playing New York, Tokyo, London or Hamburg?

"It's easier for us in America, because the stages are bigger there and we can play louder. There are laws in Europe restricting us. That's why it's more difficult touring there. But the best part of a show are the fans. I'm not just saying that, because we don't need to tour anymore. But it's fun standing on stage, and it's just as much fun playing the encores back in the hotel with the girls" Gene laughed. That's rock 'n' roll, no more. And the fans are the same the world over. Everyone wants to have fun. If you sweat enough they cheer you on - regardless of whether you're in America, Japan and Europe. That'll probably never change either."

Lick it up!

Pic.: Photofeatures/A. Solca

MAKE-UP

We have heard 'bout Gene's lawyers sueing King Diamond because his make-up is so similar to Gene's make-up in the early days...

"Yes, that's correct" Gene confirmed. *"I copywrited the make-up, and King Diamond used it without asking for permission."*

Isn't it still slightly ridiculous to sue him because of something so trivial?

"No, because I invented that kind of make-up and want to protect it. As far as I know, King Diamond is being forced to change the style of his make-up. Of course he's still not well-known enough to harm me in any way, but if King Diamond should ever become really successful - and I hope that he does make it - it would be too late to intervene. A fire has to be put our before it's properly ignited, you can't wait until it's started to spread."

But there are, by God, bigger bands like Mötley Crüe and W.A.S.P. who plagiarised Kiss much more obviously, especially when they started out.

"That's right, but it's OK; you can't do anything about that, because there aren't copyrights on everything. Everyone copies everyone else. Aerosmith sounded a little like the Rolling Stones to start off with, Mötley Crüe used to look

Pic.: Photofeatures/C. Walter

Gene with his latest discovery: Silent Rage

Gene with his old make-up: past with no return?

a little like Kiss. But our make-up was legally protected, and if anyone copied it, they had to expect to run into problems. Of course you can make yourself up - just not the way I used to."

Maybe Mr. Simmons should wonder whether it might be worthwhile copywriting the groupies that Poison snapped away from him as well.

"Not bad" Gene laughed. *"We'll have to see whether there's anything we could do..."*

SPECIAL EFFECTS

When Kiss embarked on their career a good fifteen years ago, there were a lot less heavy rock bands around than there are these days. Would a fresh start nowadays, considering how the whole heavy metal scene has evolved throughout the years, be harder for Kulick, Carr, Stanley and Simmons?

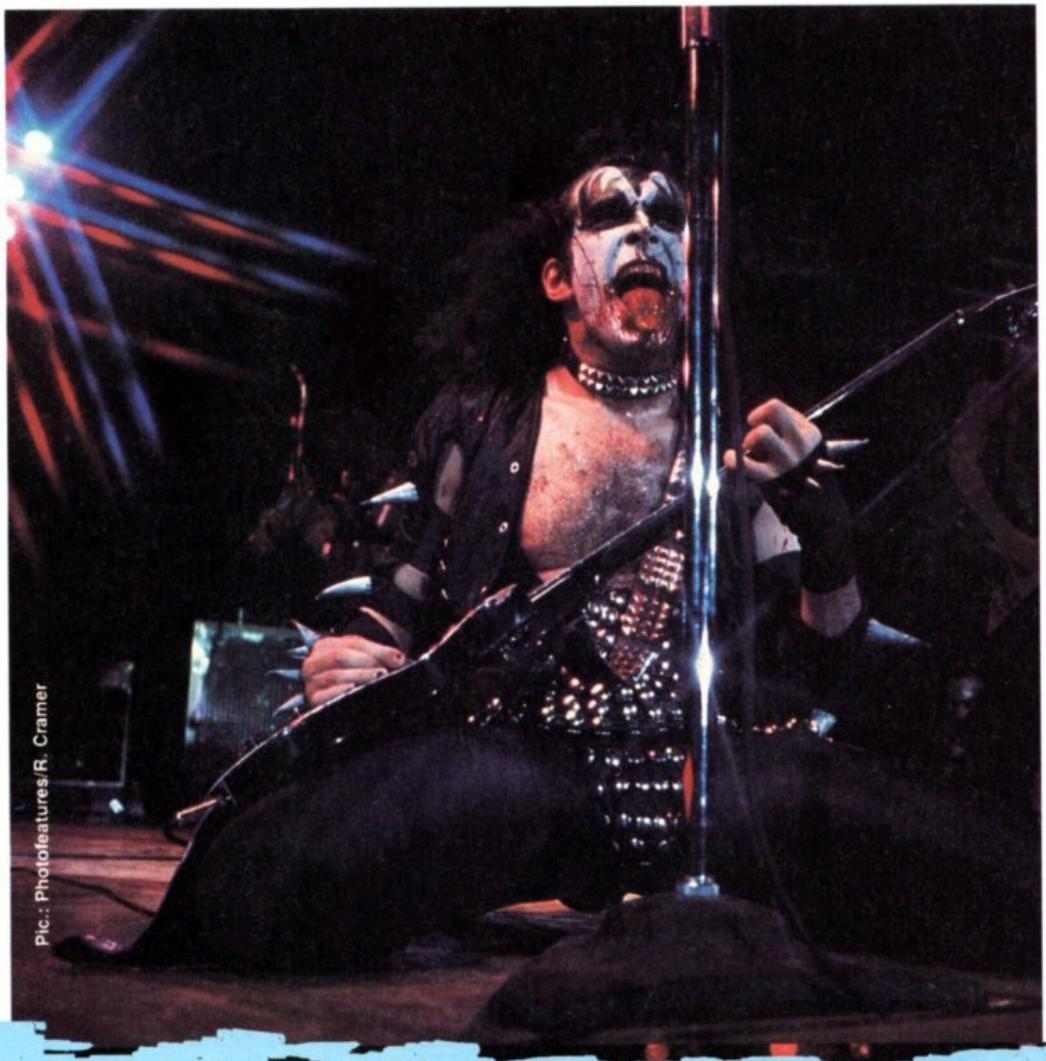
"Yes, definitely. When we started out there was practically no heavy metal. We were called 'Shock Rock' or 'Punk Rock'. Starting a career like that would be a lot more difficult these days. We did things in those days that no-one else did. We were mad enough to put loads of money into our stage show and everyone thought it would never be financially viable. Every second band does that these days. Everyone uses expensive effects, starting with Bon Jovi through to Mötley Crüe. That's why it's become a lot more difficult for new bands to assert themselves. On the other hand, the situation has greatly improved for fans, who get more for their money."

What are the periods in his career that Gene has particularly fond memories of?

"I like thinking about the first LP and remembering how I bought a copy in a record shop. Another important occasion was when we played our first show supporting Blue Oyster Cult, Teenage Lust and Iggy Pop in New York City. I've retained more memories of that show than any other, because it was our first. You never forget your first woman either."

A word often mentioned in the same breath as Kiss is money. How important is money in Gene's life?

"Freedom. Money gives you the freedom to do what you want to do. You can also measure success by the amount of money you earn - like with an athlete who gets a certain amount of points from the judge for his achievements. You can tell how good someone plays a game by the amount of points he's awarded with."



Pic.: Photofeatures/R. Cramer

Pic.: George Chin

Gene, Bruce and Paul on stage

According to that system, Kiss play the game perfectly. And by now they must have surely 'bought' themselves enough freedom to take the occasional risk. If the band played a few shows in Eastern Europe, they'd hardly go bankrupt, even though they wouldn't make any money out of it.

"We'd love to play in Eastern Europe, but we've been turned down visas until now, because we support individualist thinking in our songs. You can hear that in lyrics like: 'I wanna rock 'n' roll all night - don't let 'em tell you there's too much noise'. We're not a political band, but we tell the fans that they should believe in themselves. 'I' is the most important word in our lyrics."

Gene had saved his motto 'til the very end: *"Use It Or Lose It- use everything you have... Your brain, your heart, your dick, your body, your whole life. What you don't use stops functioning after a while. You should always utilise everything you own."*

Götz Kühnemund

BIG SOUND

"I've been waiting for this a long time," declares Mr. Big's Billy Sheehan as we climb into the cockpit of his 1985 cherry red Corvette. He takes a precious advance cassette of Mr. Big's debut album and plugs it into the console...we're off. We wind our way through the Hollywood hills as tunes like "Addicted To That Rush" from Mr. Big's self-titled debut album echo through the canyons. Billy, beaming takes the curves at a modest pace... and pours forth his soul.

"I was bitter about what went down with David Lee Roth at first," he admits. *"But now the whole thing to me is a positive situation. Dave helped make me everything that's here. I returned the favour to him in that I put 100 percent into everything he wanted. I don't know how he looks at that or if he looks at that at all, but that doesn't matter. The point is he's really been a big help to me. And everything that went down got me into a great position.*

"Mr. Big is the band of my dreams," Billy confesses, turning down the volume to be heard. *"We've got a fan club for each other in the group. When I called Paul and told him I wanted to do a band and I've got Eric Martin singing, he said, 'I'm in, I've been listening to Eric's records all week.'"*

Many years of experience go into the creation of Mr. Big. Bassist Billy Sheehan is a veteran of three years with David Lee Roth and twelve years with Talas. Vocalist Eric Martin has released albums on Elektra/Asylum and Capitol records. Drummer Pat Torpey is a club dog who's done extensive studio work, and recently toured with Robert Plant. Guitarist Paul Gilbert, the babe of the band, was a member of the highly acclaimed L.A. group Racer X. At the time the members of Mr.Big banded together, three of the four band members were negotiating solo deals; instead, in March 1988 they formed Mr.Big. Now, a mere year and three months later, their debut album has been released, and the prospects for their success are superb...

Billy, you rave about Paul Gilbert's guitar work on the Mr.Big album. It sounds like he's your new hero.

"He's just fantastic. Paul is interesting. He's 22 years old, but I've been watching him mature as a musician for years. When I was in Talas, Paul used to come see us in Pittsburgh. He was a skinny kid, and he'd be in front, we'd be sweating all over him. Then his band started opening up for us. We used to get some opening bands that were pretty shaky, barely able to play, but I remember being in the dressing room one night, trying to put bass strings on, and I hear this guitarist just steaming, so I took out this little window in the dressing room which I looked right onto the stage, and I see little Paul kicking ass. Paul is inspiring. He's non-stop! To take that guitar off you've got to get a scalpel. He's total guitar, always learning something."

How does playing with Paul differ from playing with your last guitar mate, Steve Vai?

"Steve is a very well-educated genius musician, and one of the finest human beings to ever walk. He never really did clubs, he never played in a copy band, Steve went right out of Berkeley School of Music into Frank Zappa and touring huge places. That shows up in Steve's playing, he's really a tremendous performer as a result of being thrust into the jaws of death right out of Berkeley. To jam with Steve you've got to know what song you're doing. Paul's got a vocabulary. I thought I was good at Stump The Band, but Paul kicks my ass. You play Stump The Band by flipping through the radio stations until we hit a song, then, the first guy that names it wins. So, we'll hear this noise and Paul will go 'XYZ' by Rush. He'll say which album, which side, how many cuts into the side, it's not even a millisecond into the song and he knows everything about it. He knows every Judas Priest, AC/DC, Led Zeppelin, Hendrix, every kind of rock record. It's amazing.

CLINICAL

It's good to work with different types of musicians. I learned a lot from Steve Vai. He's wild about musical discipline, which Paul has as well, but Paul is definitely a club player. Since I'm a club player too, it works out really well between us. So me and Paul are tuned in to each other in that respect. His soloing is so well put together, it's not clinical at all because he's not figuring it out, he's just playing. Like a lot of the solos he did on the demo, he just did them. We actually have two songs we recorded on the first take on the Mr. Big album. They're 'Take A Walk' and 'Addicted To That Rush'".

What do you like most about the other members of Mr. Big? Start with Eric.

"Eric is a mile a minute humour machine. He comes up with the wildest jokes, he's definitely the comedian of the band. If somebody says something he spits out a retort, automatically. His talent is outstanding. I've always been into vocalists; Foreigner, Free, Bad Company, Journey, Humble Pie. Eric is a great singer, his talent is outstanding."

Compare and contrast David Lee Roth's and Eric Martin's vocal style.

"I do like Dave's voice. 'Ice Cream Man', 'Coconut Grove'. I've always liked Dave's voice. He'll make jokes about it, say he can't sing. He doesn't have a huge range, but what he lacks in range he makes up for in delivery and personality. Eric could be like a hermit and not ever speak a word and just sing and have as much impact. I really feel that strongly about his voice."

What turns you on about Pat Torpey?

"Pat is Mr. Dependable, Mr. Reliable. He will never let you down. He's an amazing player, the one aspect of his drumming a lot of people overlook is that he's an incredible drum tuner. His drums sound so good. A lot of drummers forget this aspect of drumming entirely. They can do all these wild licks, but they're not that clear. Pat's drums sound like cannons no matter what, plus he's so fast, when he went out to do that Robert Plant thing he rehearsed with them for two or three times and then went right up to 50,000 seaters."

Your album sounds so clear, so simply produced, lacking massive overdubs and studio games. Did you deliberately try to create a sound that was easy to reproduce live, or did it just come naturally?

"Most naturally. We bought the band back from live. The first phone call we made, the first idea we had is exactly what we've got on the record. Song-orientated but with that woven in guitar based wildness, reaming drums and Eric's voice laid over the top of it. If you listen to the album that's what you get and that's what we wanted. Rather then deciding we're going to do a record and wonder how we're going to reproduce it. We jammed, got everything on tape and went in with our ideas prerecorded.

We had a very relaxed approach to this record. The more successful I've become the less manic I've got. It doesn't have to be perfect anymore. If Eric goes "Do you like this part of the song?" I might go "It's okay, it doesn't kill me, but let's leave it in."

PRESSURE

That was our whole approach with this album and it makes life easier. The anatomy of a problem is intention, counter intention, force, counter force, and the only way to really solve a problem is to get one of this elements to give, and we all gave! It was totally cool and relaxed. This band doesn't ever want to be in the situation where there's personal problems. I don't need that in a group. If I wanted I could do clinics and videos and bass solo albums the rest of my life and get by.

I want to be in a band but not one with personality problems. I wasn't under financial pressure to do a group, but I wanted it. I wanted it more than I need it. And you know what, we got along perfectly and the album came out great. We're so pleased about this record. I'm not a bragger, but you know in your heart when something's good."

What excites you most about this record?

"The team spirit around it. And that extends to our manager, Herbie Herbert and the label. Never in my wildest dreams did I ever believe we could have so a good relationship. But Atlantic have let us have our head behind everything we've done. They've got so much faith in the band it's been an uplifting experience. We sent them one song and they come back with "Okay, this one's the single." We sent them another and they came back with "Let's do this one as a single." that's the kind of initial reaction we got from the record. It was fantastic."

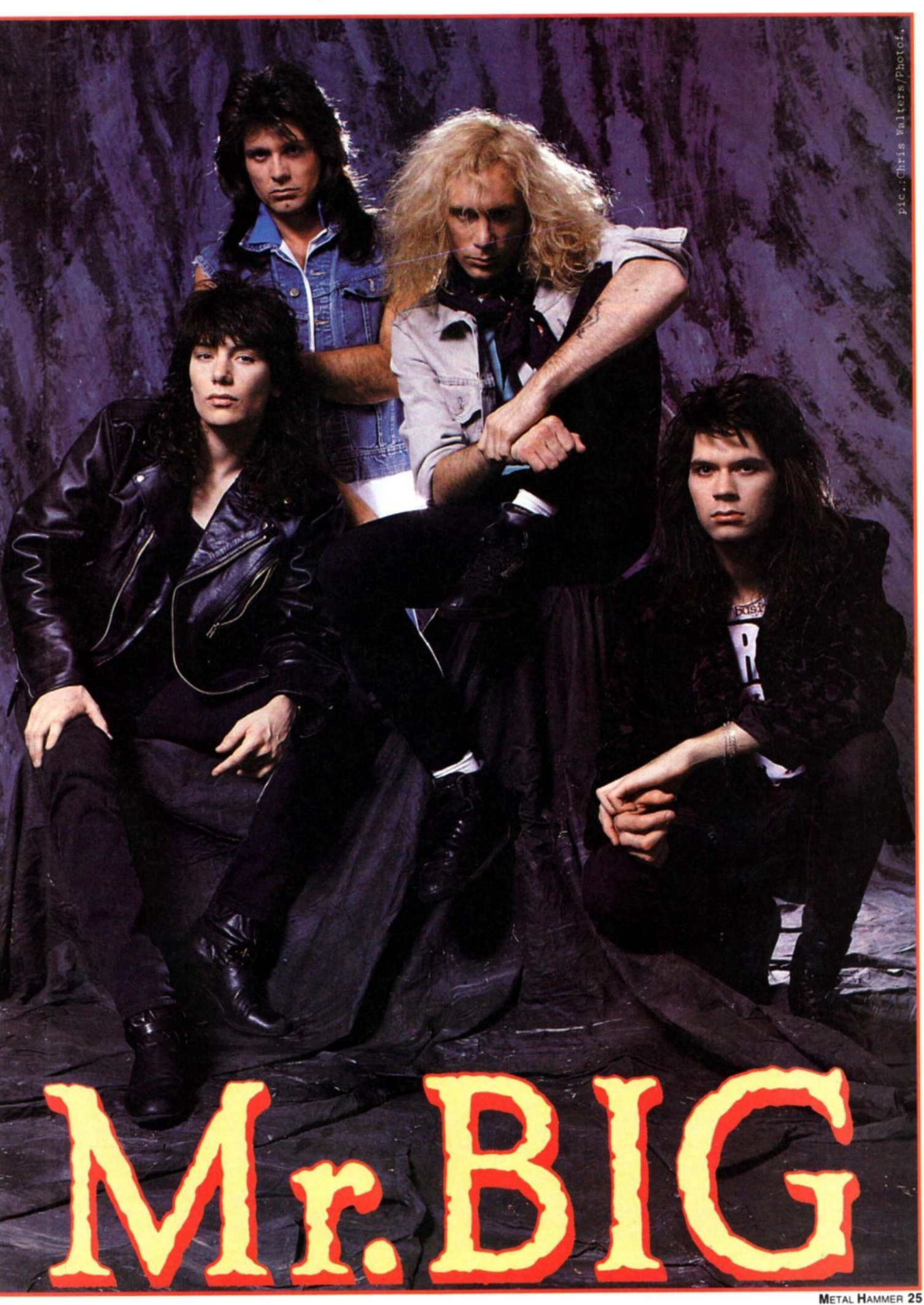
Since Mr Big, Badlands and Blue Murder all feature accomplished musicians, and since your records all came out in the same quarter, you've more or less been lumped together in a similar musical category. How does that strike you?

"The bands are wildly different. The only spread of continuity between us is that it's everybody's chance to go out and do their own thing. Blue Murder features some major musicians including Tony Franklin and Carmine Appice. I've heard that record a couple of times, it's quite a work.

The Badlands thing I haven't heard so much so it hasn't sunk in, but I know Jake E. Lee is a tremendous player, and I get the idea from what I've heard that he's really doing what he wants, he's not compromising. So however it turns out commercially, I'm sure he's still going to be happy."

"Badlands base their thing on that Seventies feel and we too have done that in our own way, but I get the impression that they were really being true to that era whereas we've just used it as an influence.... because of Paul particularly. He's so young, he's influenced our outlook on everything, he's modernised a lot of the stuff. Our ballad, 'Anything For You' was originally a Racer X tune. Paul had written it, arranged it. He's had a big influence on the band, and that's really bought us into the future. Now we'll have to wait and see what the future brings to us."

Jodi Summers


pic.:Chris Walters/Photof.
Mr.BIG

OBITUARY

ROTTING WITH OBITUARY

John Duke Trembles In The Presence of John Tardy!

Now whenever people come into contact with Obituary, be it face-to-puss-ridden-face, or just via a satellite seance, in their subsequent reports,they always adopt a style of tacky, macabre, sub-Mary Shelly, Gothic verbal pastiche! And as I sit in Duke Dungeons flicking slivers of garlic, sucking nonchalantly on my silver crucifix, and idly stroking my Lady Of The Veil rosary beads, I make a determined effort not to resort to that sort of cheap sensationalism!

"John"* I say to myself, strapping The New Testament to the side of my head before inserting a nasal drip full of holy water into my left nostril, and mumbling the odd Hail Mary,: *"John, you're above that sort of tabloid stuff! Now just get a grip on your journalistic priorities!"

I was still murmuring various inanities as I dialled vocalist John Tardy's number, rather clumsily in point of fact, with a ten foot barge pole. *"I mean there's no need to overdo it, is-there? Just because Obituary have released the most deadly cracked scream of speed doom which sounds as if it has been recorded by folkon the wrong side of insanity. Just because 'Slowly We Rot' is forty minutes of crippling thrash trauma, and the most disturbing thing to surface in Duke Dungeons since the sewers packed up in the long hot summer of '76, is there any need to over -react? Of course not!"*

So, with arms legs, fingers, and certain parts of the body crossed that shouldn't really be intersected, ever, I ask Mr. Tardy the first question.

DIABOLIC IMAGES

Do you think that the press and your record company have taken this death / hate / doom monologue too far or are you happy with the almost fiendish image Obituary have been given? 'Cos instead of listening to the material people might just be listening to the hype.

Fiendish laughter, preludes more fiendish laughter. *"Of course I'm happy with it! It's nice to get the coverage and the more coverage the better off you must be! A lot of people say we are the heaviest band in the world and I think the image is related to that fact. It's really heavy and so you get an equally heavy perception. But then again it is all to do with MUSIC and I hope people get a chance to listen to that for what it is and determine whether they like it or not for that reason. 'Slowly We Rot' is a heavy, well crafted album that has good production, a lot of imagination and a lot of hard work behind it!"*

Yes, but the IMAGE. Photos that have you strewn across railway lines, hanging from trees, tracks that labour under titles such as 'Internal Bleeding', 'Stinkipuss' and 'Blood-soaked'. Come on!

"Yeah, well it's more like The Munsters or The Adams Family really, schlock horror. It's not to be taken seriously. Listening to the album should be like watching The Munsters as opposed to a serious documentary on Satanism or whatever. Like if you watch a horror movie you don't leave the theatre thinking that Cronenburg is really demented! I acknowledge that there is an eerie setting around our music but people should lighten up with it and then they would enjoy everything a little more. Think about it as music not as your imagination would have it."

With such an extreme sound I'm surprised that so many mainstream magazines have picked up on Obituary instead of just the obligatory number of underground fanzines. Their debut has certainly garnered its fair share of critical acclaim.

"Oh yeah? Well, let's put it this way. I have talked to some pretty big magazines but I haven't seen too many articles resulting from it. They tell me I'll send you a copy of the interview but they never do! So I don't actually know what they are writing about the band because I never get to read any of it! I mean obviously I think it's great that we are getting coverage but it would be nice to read about it once in a while."

WORKING IN TANDEM

There was a definite lull in the death metal stakes until suddenly two bands on the same label with the same producer released two cracking albums at roughly the same time! Obituary's 'Slowly We Rot' and Sepultura's immaculate 'Beneath The Remains'. Did they have to share a waiting audience or did the one act as a catalyst for the other?

"Well obviously we hoped both albums would work for one another. That anybody who bought the Sepultura album and liked it would buy the Obituary album and like it, and vice versa. What Monte Conner said to me was Sepultura have a couple of albums out already and they are more popular than Obituary, especially in Brazil, so everybody that goes out and buys the Sepultura album is going to hear about Obituary and hopefully buy that album too. So it kind of works to both bands advantage. But you can never be sure, and ultimately that would be a question for Roadrunner, they are the ones who released both at the same time!"

Death Metal is a strange little beast, forerunner of the thrash genre, made manifest with Venom's seminal 'Black Metal' album. Yet for many it is now definitely a sub genre and as a format very hard to introduce innovatation.

"Well I was told by a guy that back when it started, Hell Hammer came out and it was so slow and so heavy that everyone was blown away. Then for a while the trend was for the Metallica/Anthrax style of things, because it sold and is still a very commercial thing to do, and now you guys come out and your playing it heavy again and it's almost like it's something new! Venom and Hell Hammer probably did start everything but now we have come along being just as heavy, or even heavier, because in 1989 your just that more advanced in the studio and that has to help how your material comes across. This band acknowledges how important a good production is and I believe equipment today, studio enhancements, can't help but further Death Metal, even if thematically and musically it can't or hasn't developed that much. Hopefully our next album will show what can be done. With a twenty four track we will have a lot more freedom to do certain sorts of stuff that we were unable to even contemplate before!"

TO WRITE OR NOT TO WRITE

Now Mr. Tardy has an EXTREME vocal style It sounds like he is attempting to regurgitate the foetid contents of a warthogs spleen.(Nice one John, Ed.) Does he actually bother to write lyrics if no-one can possibly discern what he is growling and is that the reason no desperately needed lyric sheet was forthcoming with 'Slowly We Rot'?

"I sing more like I'm playing an instrument. There are a lot of occasions when I come across stuff where a word might not fit so instead I'll just make a growl or a scream, to make it sound right to me. To make it fit. I try to emulate a noise that an an instrument would come out with. There are lyrics to the songs, contrary to popular thought, but we didn't want to put a lyric sheet out because it's just not us. It's hard to explain. We don't write songs in a traditional, defined style. We like them to be mutable, if you were actually there when we worked our material it would be a little easier for you to understand. We kind of go about it in a very haphazard way, it's not structured by any means and I feel that reflects itself in the songs format. And if you look at the arrangements there isn't really that much singing, and as each song has only got a couple of lines your going to have a hard time trying to stick a meaningful message into just a couple of lines, right? So instead what you get are more like my initial thoughts and reactions, rather than a traditional set of lyrics."

FRIGHTENING THE LOCALS

At the moment the band find themselves kicking their heels as regards touring but they have managed a few shows in downtown swampland. (Florida). Subdued affairs were they?

"We have played about a dozen shows locally, most of them being bars, and we'll go in there and they will have like this little rickety stage, so we bring in eight to ten pieces of our own home made stage, a couple of hundred crates, and we jack up the WHOLE THING until our heads are virtually touching the ceiling! We also come out with these big cement props and pots, we have explosions and LOTS of dry ice. The band usually end up losing a hell of a lot of money because we will probably only be playing to a couple of hundred at most, as the scene in Florida ain't the best in the world! But the people who do come and see us really enjoy the show whether they are into death metal or not. Live our music translates surprisingly well, and though we don't compromise in terms of speed we do tend to improvise a hell of a lot, so it's going to be different every time for both the band and the audience! We kinda try and make it an event!"

John Duke

U.S. METAL SHARDS

EVENTS

* Forget Jon Bon Jovi's statement of less than two years ago that "Marriage is an institution, and I'm much too young to be institutionalised," It's official, Jon Bon Jovi is really married. He tied the knot with his high school sweetheart Dorothea Hurley on April 29th at Graceland Chapel in Las Vegas, Nevada. The service was performed by the Reverend George Cotton who noted, "I had no idea I was marrying anyone of any importance. They were just a couple of kids in love."

* Comedian Sam Kinison cancelled his June 11th date in Anchorage, Alaska because Bon Jovi asked the fowl-mouthed humour monger of the rock elite to act as the Master Of Ceremonies for Bon Jovi's homecoming concert at 65,000-seat Giant Stadium in New Jersey. This wili be Kinison's biggest crowd to date.

* The purveyors of the Philadelphia Metal sound, Cinderella, were recent given their place in American History when the mayor's office presented the quartet with their own portable version of the Liberty Bell after the group's first headlining hometown show.

BREAKTHROUGHS

* Wondering what's going on with Guns N' Roses latest project? They are officially sequestered in preproduction. They are to record outside of L.A. and will again be working with Mike Clink. Want to know what the subject matter of the songs on the new album is? "Life."

* Apollo Ra now have available an album-length demo tape called Ra Pariah, it's produced by Carl Caneedy for Neon City Productions.

* Vancouver is the happening place to be. Recently, members of Aerosmith and Motley Crue joined Bon Jovi onstage for a rousing rendition of "Walk This Way." Jon Bon Jovi was awed to meet Joe Perry and Steven Tyler, "These guys are my idols," Jon was heard to mutter, astounded.

* And up at Little Mountain Studios, Steven Tyler and Brian Adams have joined Tommy Lee in singing backup on a cut off the new Mötley Crüe album.

* Ex-Black N' Blue guitarist has formed the group Smash Palace. The band includes, Todd Jensen on vocals and bass, Pete Holmes on drums, and a hush-hush lead guitarist who will be announced after the legalities are worked out.

* Ex-Clash guitarist Steve Jones will release Fire And Gasoline on July 24th. The album features contributions by GNR's Axl Rose, and is co-produced by the Cult's Ian Astbury.

* Company Of Wolves is the latest signing by Cinderella's manager Larry Mazer. Look for an August release on Polygram.

* Guitarist Nicci Wikkid and bassist Letitia are leaving Slave Raider due to "musical differences."

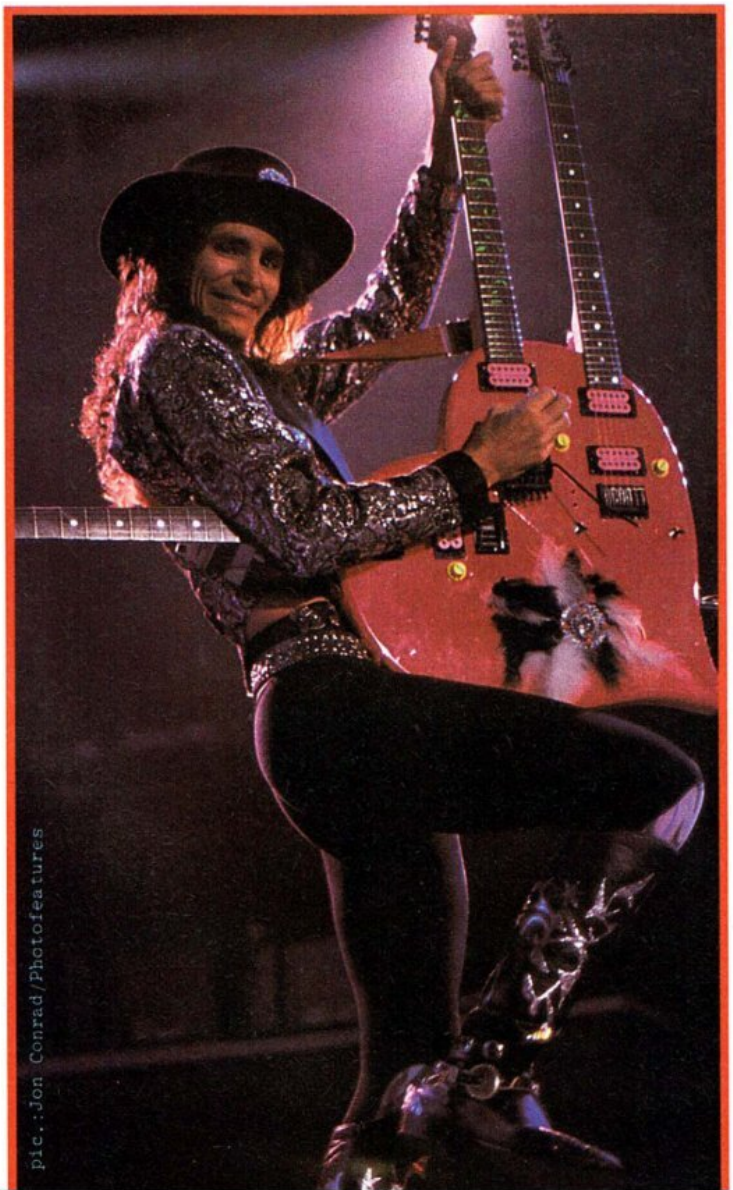
* On May 26th Poison played a benefit softball game against WYTZ-FM, a Chicago radio station. The money raised from the :00 admission went to the mentally disabled.

"We just wanted to do something to help," summarised Rikki Rockett.

* Warner Brothers Records has won out a fierce bidding war to ink the Danish group D.A.D. (Disneyland After Dark). Look for an early September release.

REWARDS

* Ozzy Osbourne has issued a $1,000 reward for the briefcase he lost on his last trip to Chicago. Among the contents were Ozzy's passport, work permits, his American Express card, and his collection of crucifixes from Peru, Mexico and other exotic locales. Ozzy is concerned someone might try to impersonate him and dupe his fans when he returns to America for his summer concert tour. "I pity the poor person who has to impersonate me," he laughs. "It's a hell of a job."



pic.:Jon Conrad/Photofeatures

POSITIONS AVAILABLE

* The Concrete Foundations Forum, which will be holding their second annual confab 21-23 September in Los Angeles, will be offering industry personnel a compilation tape of unsigned heavy metal/hard rock/thrash bands. Anyone interested can submit a song for the tape by June 27th. Songs will be judged on their musicianship, songwriting and performance. If chosen, each band will be required to submit a 15 I.P.S. stereo, non-dolby 1/4" tape of that song along with $250 to cover the costs of duplicating the compilation tape.

If your interested, send your tape to:

Concrete Foundations
Forum '89
Compilation Tape
Suite 204
133 Broadway
New York, N.Y. 10010

GOSSIP

* You know the dollar sign Simmons Records uses as their logo, well that logo is originally from Parker Brother's world renown game Monopoly. Back a year ago when Simmons was investigating logo possibilities for his burgeoning record company, he found out that Monopoly's famous Chance card insignia wasn't copyrighted. He copyrighted that dollar sign as the Simmons Records logo. Now, Parker Brothers has to give him a percentage on all Monopoly games sold because he owns the copyright.

* Steve Vai was given $1,000,000 to record one album and do one tour with Whitesnake.

VIDEO NEWS

* Britny Fox is releasing a home video compilation called Year Of The Fox: it features Long Way To Love, Girlschool, a live version of Long Way To Love, and Save The Week. It sells for $5.98

* Metallica will release the home video Two Of One (two versions of their video "One") on 16 June.

METAL SHOTS

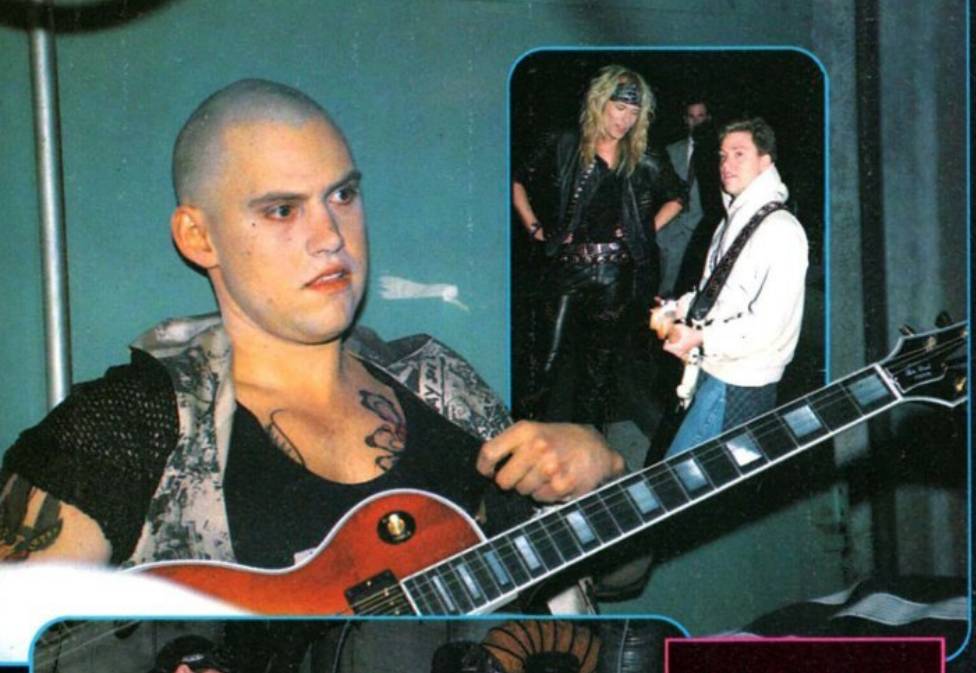
Pics: Bob Leafe

Accept

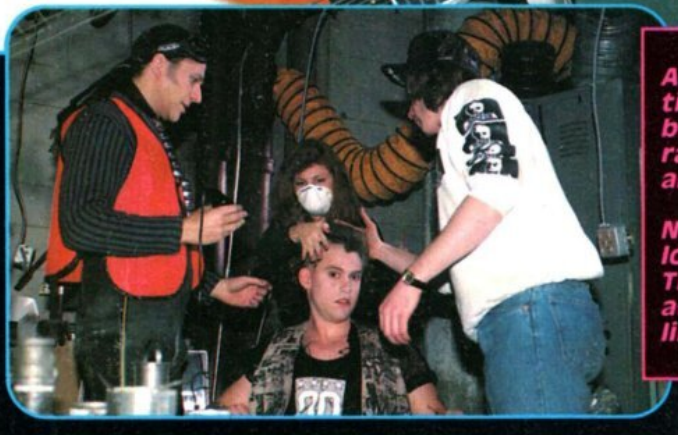
TALKIN' BOUT MY GENERATION

The latest Accept video 'Generation Clash' , a track lifted off the 'Eat The Heat' album, tackles the age-old problem of long hair as a form of protest against parental restrictions. According to Accept, bald heads are the next big thing! Apparently by the time we reach the 1990s, that'll be the only way to shock old fuddie-duddies in America, where they've grown accustomed to everything else. It remains to be seen whether legions of willing young thangs will take the latest outburst of this 'generation conflict' to the extreme and draw the 'cold-headed' consequences. Accept in the meantime, have got a pretty international line-up, so it makes sense for their latest celluloid adventure to have been filmed against the internationally gloomy backdrop of N.Y.C.'s depressing docks and industrial wasteland. Male lead in this mini-epic is a typical all-American boy, who, during the course of the film, metamophosizes into a balding and tattoo-riddled drop-out. Simultaneously you can witness the angry 'yoof' romanticism symbolised by flash-backs to the script-orientated film sequence, in-between the band strutting their asses on stage.

The Accept guys and their leading man - with his hair on!



The young lady on the left must come pretty near the top in the sex symbol '89 polls...



After the 'operation': No hair left, but with 'temporary tattoos' and an axe...4

Nightmare for all long-haired lovers: Three Experts look after the delinquent.

Blondes have more fun staring into the camera lenses.

Fiesta Furioso

"You're not starring in my movie with a shiny hooter, baby!"

pics.: Ebet Roberts

CIRCUS OF POWER

CIRCUS OF POWER
The Beauty Of Squalor

"The highway soul is burning mile after mile,
The eagle cries out to the god in the sky,
Oh baby can't you hear the call of the wild?
The call of the wild"

THE DEBUT album by CIRCUS OF POWER is a muscle-bound, ass-whackin', howlin' vinyl motherf***er. Stamped with attitude, beer, sex and tattoos, it's gotta make most of the radio-rock bands who think they're tough seriously reconsider their claims, cause they just wilt by comparison. C.O.P. spit out ugly, nasty, urban blues, built for volume and built to last. Intense psycho-metal that grooves like James Brown tryin' to dance his way out of prison. Cajun swamp-rock that cranks Southern boogie and AC/DC earthquake riffs into a wicked Mississippi Mud Pie. Are you getting the picture, dudes and dudesses?

Circus Of Power, in their brief existence, have come up with one of the definitive debut albums of the late Eighties, played with Danzig, Blue Oyster Cult, Iggy Pop, Johnny Thunders but mostly their own headlining club shows and to follow it they've knocked out the (increasingly prevalent) live indie mini-album 'Still Alive' (only available on import in the U.K.). Now, on the eve of recording their second full length album, vocalist ALEX MITCHELL (of Scottish descent) gives the call of the wild to that other Scottish descendant, MARK DAY.

C.O.P. HAVE JUST finished their first Japanese tour. The mind boggles as to what the (somewhat reserved) Japanese made of their brand of gutter rock.

"I was told before we went on stage, Look, don't worry if the audience just sits there in their seats, just do your regular show like you always do. Alright, I hadn't really thought about it but we went out there, as soon as we went on stage everybody jumped out of their seats and stormed the stage. They were going wild, man, kids trying to get on stage and stuff, just like a regular American show. The security didn't know how to handle it, almost. They were starting to panic, when the kids were trying to rush the stage. I talked to people over there in Japan who said it doesn't happen to often, they saw an Iggy Pop show where the kids did the same thing, and if Guns 'N' Roses or Metallica play they do it, but usually they're pretty restrained. They just sit and watch the band, but things are changin' all over the world, man, you can't keep the kids back from havin' a good time."

It doesn't seem so long ago that 'Circus Of Power' was released, and, what with the live material following with almost indecent haste, aren't Circus going against the grain working a on new release? The trend seems to be for huge gaps between albums now (especially if your name is Guns 'N' Roses).

QUAGMIRE

*"The first album came out in September in America, I don't know when it came out in Europe. We're just doing the pre-production for the new one now and recording will be done in July. In America, it'll be a year come September and I figure that I definitely want a new album out at least once a year. Bands used to do two albums a year in the late Sixties and early Seventies, if they had the material they would just do it."*LA The Sixties/Seventies connection runs through the band's main influences, which sets them apart from the average Metal quagmire. Along with Junkyard, they're showing a healthy interest in the songs of the South (that's the home of all good bourbon in case ya didn't guess, heh, heh, heh!). They're a rock band in the classic sense of the word.

"Most of the Metal stuff to me is garbage. I like some of the bands, Metallica is obviously very good at what they do, but they're the cream of the crop. To me Motorhead is not a metal band, to me Motorhead is a loud rock 'n' roll band. Some of our songs have some Metal influence and it's got a heavy sound to it, but to categorise music...I mean, Guns 'N' Roses is not a metal band either, but they're in all the metal magazines as well. I just let people judge us the way they want to, to me we're just a loud rock 'n' roll band, loud 'n' rowdy."

As for the Southern style deep fried stuff...

"Oh yeah, one of my favourite bands is Lynyrd Skynyrd and I love old blues music, y'know, Howlin' Wolf and John Lee Hooker all that kinda stuff and the New Orleans stuff, Dr. John and Leon Russell. Those are my favourite kinda musicians there. The same with some of the other guys in the band, that's definitely a heavy influence with us."

There's a pretty good reason, it seems...

"I was brought up in the South, I was brought up in Florida so a lot of that Cajun stuff is natural for me. If you hear a band doing it, it's like blues, if you hear a bunch of white boys doing blues it doesn't usually come over good unless you've lived it. A lot of us spend a lot of time down South, so that's where the influence comes from, Johnny Winter and Texas music like ZZ. Top."

"Backseat daddy had a cajun queen
Voodoo love down in New Orleans..."

IF THINGS work to plan, the next Circus album should be heavier (did you get that, I said HEAVIER!) featuring *"all kinds of different songs, but the one theme that's running through it, is a metal style blues the way Zeppelin used to do it on their first couple of records, a lot of riffs with a heavy, bluesy feel. It's hard to describe the new stuff, it just really kicks ass. We're already doing a lot of the new stuff live and people are going crazy over a lot of it. There's no radical departure, just the same Circus Of Power sound, just heavier."*

SCUMBALL

In the good company of wine-stained rock poet Tyla from Dogs D'Amour, Alex is a Charles Bukowski aficionado. Bukowski's the writer of some of the finest low life, scumball books about drinking, f***ing, gambling and hobo-living you're ever likely to read, and his gritty style is mirrored in some of the Circus lyrics...blunt, burning and evocative. If they look a touch raw, crude 'n' basic on paper, as 'tone-poems' when they're sung, they're fine indeed.

"Very crude, yeah, but to me some of the stuff is pretty poetic, I like down 'n' dirty poets. If you're referring to stuff like 'Call Of The Wild' or 'In The Wind' they're really kinda beautiful...stuff like 'Backseat Mama' or 'Motor' are just blatant 'let's have fun, party, sex' kinda songs, but I like to mix the two of the things, have both those elements...a somewhat serious side and a somewhat funny side as well."

"Climbed on top of the highest hill
We drank from my daddy's whiskey still
We lost our wallets and we lost our minds
We went following the sun to see what we could find..."

Do you share Bukowski's gutter romantic approach, then?

*"Sure, I mean when you read his books he can be drunk, crude and slappin' his woman around in one paragraph and in the next paragraph he can be in tears about something, he appreciates the beauty of f***in' squalor. He's hip to both aspects of the world, the black and the white, the romantic side and the very cynical side. I'm definitely a hopeless romantic and it comes out in some of the lyrics. I've been doing a lot of writing in the last year or so, short stories and poems as well as stuff for songs and writing to me is like playing a guitar or anything else, the more you do it the better you get. So the new lyrics I feel are the best I've ever written. I came up with some the other day, 'The Deadly Art Of Killing Time', I was in the toilet when I thought of it! It's a satire about being alive, killing time. The deadly art of it is that you have to be aware of doing it, which means keeping yourself occupied, keeping yourself busy and happy."*

Forthcoming plans include the long-term intention for the band to produce themselves.

"We don't want anyone coming in and taking over the show because, by the third record we want to produce ourselves, a lot of bands I like do produce their own things, bands from the past especially. Jimmy Page with the Led Zeppelin records, Todd Rundgren, a lot of people do their own records. So I'd like us to do ours ourselves, maybe with the assist of someone else technically. As far as the ideas go, the arrangements for the songs and the sound, that's our own trip that nobody knows better than us."

Strength in personality is something that's pivotal to Circus. I asked Alex how he'd describe his ideal woman and got this response...

"A woman to me should be the same way a friend is. She should be a strong person, someone that's able to stand up for herself just the same way I would. I'm not a sexist kind of person, even though some of the lyrics look like that their just for fun. You know if a girl was singing something like that they wouldn't call her sexist...they'd call her crazy. Most of my girlfriends over the past couple of years have been, I dunno, beautiful inside and outside. Do I look for people who've got their own strengths? Sure, I like people that are honest and straightforward, that's the hardest thing that I had to learn in my life, to be very honest and not to lie. That's something I'm still coming to terms with. it's very hard to find honest people, man, and if you can find that and she's your lover as well then you're really lucky."

So what do you lie about?

"Ehhhh, you know what I lie about, you know when you go on the road what ends up happening, but I don't lie anymore, I've come to terms with it. I used to lie like it was second nature, I think most people do and it's hard to find honest people, but if you can be honest with everybody you've done a good job with yourself."

Ever lie in interviews?

"No, that's the one place I would never lie because there's people that love our band and our music who want to know where we're comin' from, and we're really into our fans, we're not snobs."

Well, though I wasn't able to strap on a polygraph (that's lie detector) to our trans-atlantic phone line, I believe him.

You've been reading the honest truth about Circus Of Power, honest rock 'n' roll that kicks ass, honestly.

Mark Day

RAMONES

I DON'T WANT TO LIVE MY LIFE AGAIN

New York City. 1974: The disco fad was in full swing, bands like KC and The Sunshine Band and Donna Summer were regularly topping the charts

All this just wasn't good enough for four young men from the East Coast Capital, who had grown listening to the music of the Stooges, the Beatles, MC5, Alice Cooper and Gene Vincent, and who yearned for the fresh, gutsy energy of old rock 'n' roll, with its 'short, sharp ... and good' songs. That was reason enough for Joey, Johnny, Dee Dee and Tommy to form their own band, and 'give rock 'n' roll the energy back it was so sadly lacking' - They called themselves the Ramones. The rest of the story is history.

1989: Fifteen years have gone by, and as we all know, times have changed. The Ramones on the other hand, who at the beginning of their career made a major impact and set the pace for a whole horde of young punk bands still alive and kicking, and can still get the crowds rocking after all these years! It's their-bubble gum 3/4 beat songs seldom lasting longer than three minutes that do the trick, and the band have even managed to stick to their original line-up, except for Tommy's departure form the band in 1978, after the bands first lengthy US tour, who was later replaced by ex-Voidod drummer Marc Bell *(Marky Ramone)*.

So there weren't any major changes within the band, or in the sound for that matter - proof of which must be their eleventh studio album, currently being recorded under the guidance of Bill Laswell *(who also produced Public Image, Iggy Pop and Motorhead)*. The songwriting on this album sounds remarkably similar to old classics like 'Rocket To Russia' *(1977)* and 'Road To Ruin' *(1978)*: It's full of short, catchy tunes that are loaded with power and energy.

Joey Ramone: *"Yeeah, I think we've been kinda going back to our roots ever since the album 'Too Tough To Die'. 'Brain Drain' is without doubt our best album ever, we've reached a point from where we can only move forward. The feeling is right again, the material is really strong, as is our playing, and we've been working with a really good producer. Bill has got the same attitude as us, and he knew how to get on with the whole band. He's a purist, like us, that means that there's nothing unnecessary on the album, and he also hasn't taken any of the hardness out of the songs."*

WEIRD

One of the songs is also the title track for the new Stephen King Film Pet's Semetery', that should be on general release this autumn. It's not particularly surprising that someone who must be todays most popular horror writer, asked the Ramones to write a song for his film, especially considering the amount of name-drops the band get in the book.

Joey: *"When it was time for the book to be filmed, Stephen King rang us up and asked us whether we'd like to write the title track for the film. We thought that was a great honour, I mean he's a big fan of ours, and to be honest, it's a great feeling to be mentioned in his books.*

We filmed a video for the

song, on a graveyard during full moon. We were all buried in a real grave, that was an amazing feeling! Especially when loads of weird things started happening the next day, almost as though we were being punished for our disrespectful behaviour... very, very strange, but I think we've survived all that now."

The song that the boys wrote for Stephen King is also pretty strange. Every other band would have probably written something gloomy or off-beat. Not, however, the Ramones: 'Pet Sematary' is a typical Ramones song, it's very catchy, with a chorus that just won't leave your head once you've listened to it a few times. Who else could otherwise sing completely innocently and childishly *"I don't want to be buried on a pet sematary - I don't wanna live my life again"* without sounding really embarrassing? Joey Ramone is about the only man who could get away with anything like that!

The track 'Miracles', which happens to be Joey's favourite on the album, is also a very optimistic track with the habit of buzzing round your mind for ages. Completely different, a lot more aggressive and harder is on the other hand the song 'Ignorance Is Bliss' a track one could almost describe as speed metal, that was written with Joey and an ex-Dictator member *(who were an American punk band from the mid-seventies)* Andy Shernoff.

Joey: *"The song is about all of the ignorance we display towards our environment. We're on the best way to destroying ourselves, people are talking about the nuclear threat all the time, but in the end, its because of our stupidity that the end will come. We have to always think about the fact that our food might be poisoned, then there's the massive hole in the ozone layer, the seasons are completely messed up, I mean things can't go on that way. It's blatantly obvious, that something's going drastically wrong, and it's about time to wake up. But I do think that people are beginning to realise, I just hope that it's not too late.*

Our songs have all got a statement that everyone can identify with. They're about relationships, about dissatisfaction with the whole system, daily life and the frustration that goes with it - all these things that affect each and every one of us, except we try hard not to preach to anyone, but try and judge the whole situation from the same angle as the people who listen to our music."

And the fans are inevitably getting younger from day to day... and they're increasing as well, which was something Joey believed to discover on the band's recent tour through Japan, Greece, Spain, and Italy. It's a fascinating development for a band, who have been playing the same sound without dramatic changes and without jumping any trend band wagons a bit like AC/DC.

FAN

Joey: *"We play for everyone who comes to our concerts, regardless of their age group. But is is pretty amazing playing for such a young audience, who after all could be interested in any other kind of music, whether it be Bon Jovi, White Lion or whoever. But no, they come to our shows to see US, and that's a really good feeling, it somehow restored my trust in mankind, har har...!"*

He explained the fascination felt by both him and the other members of the band:

"We play the music we want to play, we'd never let our record company dictate anything to us. And why should we, they know what they're getting anyway.. I know what this business is all about, you have to make sure all the time that you're not spoilt too much, as a band you mustn't let the business eat you up. Even these days, I feel more like a fan than a musician, I don't see our music as business. There are sadly always people who want to get involved, but who in the end cause more harm than good."

And he added: *"At the same time I do think that we all change, we grow better and stronger, I don't mind the AC/DC comparison, but we're DEFINITELY a lot better than they are."*

Long live Joey's self-confidence. After all, the band easily survived the invasion of the metal scene, and probably they were even given a new boost by it. There are quite a few people around, who still see the Ramones as the band who laid the first stone for todays hardcore/speed scene. Joey agrees:

"Yeah, I think you can say that. When we formed the band, we were the first people to play that kind of music. Apart from us, there was nobody who was doing that kind of thing, and that wasn't just over here in America. We were in England in 1976, and the people over there were still listening to good old pop rock like Dr. Feelgood and all those other pub rock bands. No-one was talking about punk in those days."

And out of all the punk bands that were bundled together, he is one of the few people to have kept up the attitude throughout the years, although there are evil tongues who claim that the Ramones sometimes wrote songs that were far too poppy to be punk. The album they released in 1981 'Pleasant Dreams' for example was produced by an ex member of 10cc, Graham Gouldman, and is generally reckoned to be their wimpiest release yet is probably one reason.

PUSSY CAT

Joey: *"Punk isn't the music, punk is the attitude and nothing else. Johnny Lydon, for example, he used to have the attitude, but he's nothing more than a tame pussy cat these days. Our deepest feelings are definitely punk, in the same way as people like Gene Vincent and Jim Morrison were also punks in attitude, even though they didn't play the music. We don't play pop songs either, but we like a melody, okay, so lots of our songs are catchy, but the form in which we play them couldn't be described as poppy. If you'd ask me which of our records I'd say is our worst, it would have to be 'Pleasant Dreams'. We wanted to produce the bum by ourselves, or maybe involve someone else, but not the producer they insisted on! We were under a lot of pressure from the top, and the result was that the records production was completely messed up, watered down whereas the songs should have come across much harder. I'll never make the same mistake again, as I already said, you must never let people tell you what to do, you can see what the result is."*

Bill Laswell and Ed Stadium *('Road To Ruin', 'Too Tough To Die')* produced the albums, that, according to Joey, are the two producers that recapture the best Ramones sound. A further name we talked about was Jean Beauvoir, who was responsible for producing 'Animal Boy' in 1986. Jean Beauvoir and Daniel Rey (who produced the 'Halfway To Sanity' album with the band in 1987) also co-produced two songs, 'Merry Christmas' and 'Pet Sematary' on the Ramones latest album, as well as also releasing his own band's debut album with his band Voodoo X the same month. But Jean Beauvoir's not the one who's kept himself busy, bass player Dee Dee Ramone has also released a solo album. Or are these rumours we've been hearing completely unfounded?

Joey: *"No, they're true, and he has released a solo album. And do you know what he does on it? He RAPS! He's changing colours! I don't think that will have any effect on the rest of the band though! If one of us left, things just wouldn't be the same - each one of us has his own special personality, and none of could be easily replaced or anything. If Dee Dee left the band for example, and Jean Beauvoir or someone else joined instead, things would never be the same again, y'know?"*

Visually things would certainly look different. And the next time we get to see the the Ramones live, it will be with Dee Dee and without Jean Beauvoir. Hopefully this will take place in Autumn, when they embark on their European tour in late September/Early October.

Joey: *"Yeah, I hope it'll be in October, then we can visit the October beer fest in Germany! We've never been there, and have heard loads about it. We have to go there."*

Andrea Nieradzik

BEST OF ALL

TRUST
'Live-Paris By Night'
(Megaforce 81982-4)
*****

France has never been known as a seething hotbed of on-the-ball Heavy Metal, now has it? Dead sexy women, yeah. Plenty of wine, garlic and onions, sure. A reluctance to converse in English, n'est pas? But, despite a couple of fine metal mags *('Metal Hammer France' and 'Hard Rock')*, the frogs have never been well known for producing home-grown Metalo acts of international stature...except for Trust.

Inspired by a love of both AC/DC and the Sex Pistols, Trust gave the world a brace of fine Metal albums, toured the U.K. with Iron Maiden y-e-e-e-ars ago, harboured fugitive Maiden drummer Nicko McBrain for a while, and wrote 'Anti-Social', which Anthrax were later to cover.

...And, in the wake of new interest in the band that Anthrax generated, they reformed to play a series of new gigs *(I believe they're still together but I'm not certain)*. On the evidence of this double live release, they can still rock the pants off most acts of today. Like the recent Y&T compilation this is a revelation, highlighting what was best about rock way back when, and it turns out that the bands that ever made it big didn't always make the best noises.

With vocalist Bernie singing in French, this live release takes a little bit of time getting used to, but the guitar interplay between NoNo *(Norbert Krief)* and ViVi *(Yves Brusco)* speaks any language you'd care to chat in...although the band did draw on many punk influences they were mostly lyrical and political. On the musical front the Young brothers of AC/DC, along with guitarists like Pat Travers, held their attention more than anything else.

With only one or two overlong, jammed-out versions bogging things down where shorter, more compact cuts would have sufficed, 'Paris By Night' is still an electrifying document of a buzzing live performance that leaves the perfunctory music-by-numbers run-throughs of the likes of the Scorpions and Iron Maiden looking pale by comparison. If you're looking for something very different and very vibrant to add to your record collection, you could do no better than this release. Now can we please, please, please have trust playing some live dates in the U.K. soon?

Mark Day

SPECIAL TIP

VARIOUS ARTISTS
'The Best Of British Steel'
(FM Revolver WKFMLP 128)
*****

Okay, cards on the table time. The Best Of British Steel comes with the Metal Hammer seal of approval, so you wouldn't expect me to slag it off, would you? But the reason I'm giving it the thumbs up is all down to the superb bands featured on it. Sure Metal Hammer and FM Revolver have given 22 of Britain's finest rock acts a superb platform to showcase their talents on *(with a bargain single album price tag this one should sell and sell)*, for which we give ourselves, a well deserved, pat on the back. Without the enthusiastic ravings of these British Steelers we'd have nothing to smile about!

From all ends of the musical spectrum, including solid sonic AOR through to glitzy glam to thrash we gathered the young bloods of British rock to play for your personal pleasure. Maybe it will even get you listening to all the different varieties of British Steel, 'cos there's more variety than in a box of Liquorice Allsorts.

If you don't buy this album, you'll not be one of the first people to hear the long awaited vinyl debut of living legends Last Of The Teenage Idols, nor for that matter the vinyl debut of melodic rock's number one tip for '89, Midnight Blue. These are two extra exclusive reasons for shelling out the cash. For thrash fans there is the vinyl debut of the charmingly named Metal Messiah as well assorted highlights from the back catalogues of Deathwish, Sabbat, Virus, Re-animator and Acid Reign.

Do the right thing and you'll also get the bizarre but brilliant combination of Lawnmower Deth, the Dogs D'Amour and Lisa Dominique all on one record *(well all on one double album)*.

Actually the Dogs D'Amour have contributed a bit of a rarity in Tales Of Destruction , while Tigertailz' re-recorded version of 'Living Without You' makes it onto an album for the very first time.

Just as Soho Roses do the dirty and split up, there's a punky blast to remember them by, 'So Alone.'

I haven't had the time or space available to mention Wrathchild, The Tattooed Love Boys, After Hours, Lixx, and a helluva lot more but you can find out for yourself what they are up to when you buy this album.

If you followed Metal Hammer's British Steel series at the start of this year which inspired this album, it seems the only sensible thing to do!

Mark Day

Soundcheck

	average rating Ø	CHRIS WELCH	MARK DAY	REINHARD HARMS	JOHN DUKE	KAREN SEEKINGS	VALERIE POTTER	LIZ EVANS	ED SHELLEY (Reader)	"H" (Acid Reign)
TRUST Live - Paris By Night	4,11	5	5	4	3	5	4	4	5	2
STEVIE RAY VAUGHAN In Step	3,88	3	5	4	3	4	5	4	4	3
NO MEANS NO Small Parts Isolated And Destroyed	3,66	3	2	4	4	4	4	4	4	4
PRINCESS PANG Trouble La Paradise	3,55	2	4	4	4	4	4	4	4	2
VIRUS Lunacy	3,11	1	4	4	4	3	3	3	1	5
PHANTOM BLUE Phantom Blue	3,00	4	2	3	2	3	2	4	4	1
MIRACLE WORKERS Primary Daomain	2,88	3	2	2	4	5	4	3	2	1
NO SHAME Good Girls Don't Last	2,77	3	4	3	3	2	3	4	2	1
VAMP The Rich Don't Rock	2,55	3	2	3	2	3	3	3	3	1
BARREN CROSS State Of Control	2,44	4	1	3	2	2	2	2	3	3
LEATHER Shock Waves	2,11	4	2	2	2	1	2	2	2	2
RITCHIE KOTZEN Ritchie Kotzen	1,66	4	1	2	1	2	2	1	1	1

[1] = Burn
[2] = Condition Critical
[3] = The Song Remains The Same
[4] = High Voltage
[5] = Hotter Than Hell

SOUNDCHECK FEVER
The Filth And The Fury

It was a hot sultry night when Metal Hammer staff gathered for the great Sound Check ritual. This is where we bring the finest albums issued by record companies large and small, during the previous two weeks, and cast a critical ear over them, trying to deduce, with the skill born of long practice, which ones will be hits, misses or should simply be recommended to the vast mass of record buyers - that's you!

What is the purpose of Soundcheck you ask? (We have to admit there are cynics abroad in the music business who would question the existence of God himself, aye, if they had half a chance). Well it is a cunning system, devised many moons ago by Trappist Monks, where we give a score out of five for each album, and then by totalling the points create the chart you see to the left of this feature-ette. Cocking any eye over these numbers then reveals to peasants - er sorry, readers, just what they should be buying. *"Ah ha,"* cries Ronald Nobes, of Houndsditch. *"I see Trust have score 4.11 on the scale. This can only mean its a great album. I must dash out and buy a copy at once."* So you get the general idea. The higher the points, the better the record. And if you believe that then my name is Reginald Makepiece-Thackery.

This session we invited reader Ed Shelley and singer 'H' from Acid Reign to partake in the reviewing. For some strange reason they seemed to take an instant dislike to each other, and there was much acrimonious discord as we discussed the merits of Stevie Ray Vaughan, No Means No, and of course the delightful Princess Pang, whose 'Trouble In Paradise' has been such a source of delight to all right thinking music lovers. Ed dished out four points for this one but young 'H' could only come up with a measly two.

"Have you no soul?" raged Ed. *"This is music of the gods"*. H stifled a yawn and gave a gesture with his forefinger and eyebrows that in certain parts of Indonesia has been known to end in a duel.

The scores for certain albums by 'Barren Cross,' 'Leather,' and 'Ritchie Kotzen' plummeted although Chris Welch, puffing at a long white clay pipe and supping from a bowl of mulled punch called out *"Give the swine a chance. They have as much right to stardom as the next man. I'll give 'em four. Incidentally, who is the next man?"*

And so ended another Soundcheck with a great shaking of hands and swapping of 'phones and addresses. *"It's been terrific,"* said Karen Seekings. *"We must do this again"*

Alas the only sour note came when H and Ed Shelley actually wrestled each other to the floor and were putting the boot in when Reinhard Harms had to separate them shouting: *"What are you guys playing at? This is ridiculous. I can't work in these conditions"*

REGINALD MAKEPIECE-THACKERY

LPs

PHANTOM BLUE
'Phantom Blue'
(Shrapnel/Roadrunner)
****

Points of distress. An all girl band. Who come from LA. Who look so good, I fear they must be pretty bad. Manic images to distract from a musical vacuum? Well, ten seconds into 'Going Mad', first track side one, I was really, honestly, truly, hand on bloated left testicle, surprised. Comparisons with other all girl bands are odious, but imagine Vixen well heavied and writing decent songs and you have Phantom Blue. Multi layered, powerful, but melodic.

Vocalist Gigi Hangach has one mighty pair of lungs on her, the nearest comparison I can make is Leather, and so you know we ain't talking honeyed vocals, but raw raspings with vocal chords used to oiling themselves in Jack and peering through rolling clouds of Marlboro. Sexy strong, powerful, domineering.

The guitars of Nicole Couch and Michelle Meldrum when they are banging out the riffs are immaculate, sliding their power around Gigi's vocals like the two were made for each other. Brilliant counter point. And that's the thing about this record it is full of counterpoints. The hard steam roller riffing that is tinged with eminent LA commerciality and makes for many a cracking chorus, the throat sore vocals backed by vocal harmonies that are velvet soft and sound like a truck load of angels giving heavy lip service to the Jack!

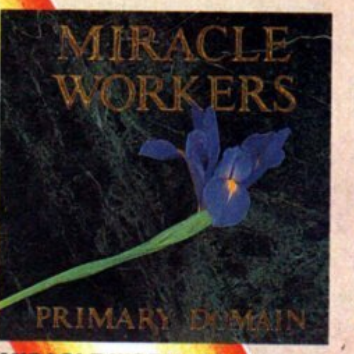
A dodgy moment could have come with the obligatory ballad, but 'Why Call It Love?' is immense, as Phantom Blue slip into Heart soundalikes so easily I hardly noticed the shed skin even as it was crackling underneath my bedroom slippers. Great textured backing vocals, a welcoming riff, pining lead guitar, welcoming melody. Great stuff, a power ballad that ain't subdued beyond its obvious means.

If I have to talk about weak spots it's that the guitar solos on occasion are slightly contrived and studied. Don't need 'em girls. The songs are powerful enough and the solos should enhance that strength and not detract with too many twiddly twiddly dramatics. But then again the band in the States are on Mike Varney's Shrapnel, and co-produced by well known axe whittler Marty Friedman, so perhaps it's hardly surprising.

The best track on the album has to be 'Frantic Zone'. Heavy riffing that comes running at you like an embittered Rhino with gonorrhoea, followed by a strutting rhythm and an amazing guitar melody that was made in heaven before it gobbed into hell!

To my mind any band that comes out of LA has a formula to work too, and it's just a question of how well they work that formula. On the whole Phantom Blue work it exceedingly well. On the odd occasion as with 'Fought It Out' or 'Walking Away' *(unfortunately placed together)* rambling mid sections make for an ungainly hiatus as melodies start to disappear behind riffs they should be reinforcing, but I have no hesitation in stating that Phantom Blue are the best all girl band around at the moment, but then they are so much better than that.

JOHN DUKE



MIRACLE WORKERS
'Primary Domain'
(Glitterhouse Records)
****

The Miracle Workers are distributed through Glitterhouse but this ain't Sub Pop Seattle time. Instead you have a very well packaged and glossy album from a bunch of blokes who hang out in California, LA. Everything starts with 'The Most Righteous Way', great lilting melody, plenty of space which hots up to a sort of hybrid raunch with weird push button flat guitar melodies. Very structured with a clear, concise production. Disconcerting? Well, The Miracle Workers are the sort of band to hit you with a burst of harmonica when your least expecting it, *('69 Ways')* and follow that quite archly with a grumbling, looking through a dirty window, riff. At times they remind me of many a bar room band, producing simple, toned down, slightly trashed out rock and roll. On 'Ninety-Nine' or 'Long Gone On Her Night Train' they sound like That Petrol Emotion, or REM stripped down to one riff. Very repetitive refrains with definite blues roots hinting that there's a country soul at the bottom of their rock and roll booties.

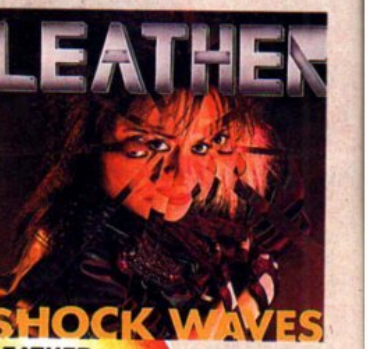
The Miracle Workers have definitely got a sixties sound and feel which is much more 'Route 66' than 'Hey Joe'. 'Your Brown Eyes' finishes side one and has very evocative sitar and strained acoustic around a breathless set of vocals and is totally at odds with what has come before. All very profound, all very proficient, all very proper.

'Mary Jane' starts off a superior second side and suddenly it's The Cure heavied up, with ethereal keyboards tinting large heavy riffs. With his drawled vocal delivery singer Gerry Mohr is again trying to emulate Jim Morrison, and it's evident that The Miracle Workers are as much indebted to The Doors as the Cure ever were.

At times the music is all refractions of sixties mood and tenor, all embittered pumped shades of drug induced mysteries. But guitarist Matt Rogers really does come out with a few sterling performances. But then again Wayne Hussey could walk into the Miracle Workers with his acoustic under one arm, his head under the other, and fit. In many ways it's a case of getting some strobes, hash, and waving your hands ever so vaguely around the top of your head. By their own faded naturalism this band are extreme. Some of the stuff is so plaintive and naked it should be placed in mental dry dock but they do come up with the most beautiful, surreal melodies, which for some reason remind me of early Genesis, circa 'Trespass'.

The final song 'Earlier Today' is REM inspired raunch and relapse, laid back smiles, sliding shades, silly expressions. This band above all evoke a tremendous sense of atmosphere rather than attitude. Haunting and addictive. I bet they've all got long hair.

JOHN DUKE



LEATHER
'Shock Waves'
(Roadracer Records)
**

Let's get the obvious out of the way first. Yes, Leather did front one of totally insane guitar maestro Chastain's many projects, and yes, she apparently does feel the need to break away from our Dave and try things on her own. Unfortunately I have always looked upon Leather as a walking cliche, and especially so now she has taken studs in hand for her debut album as a 'solo' artist.

The backing band smacks of a rag bag of LA musos dragged in to back up the 'name' singer with not an ounce of soul or feeling between them. And it SHOWS in the music. Cold and calculating. Chastain has a hand in writing all but three tracks, produced it as well, which rather makes a mockery of Leather's attempt to break away from his influence, don't you think? Consequently 'Shock Waves' comes across as sounding like a substandard Chastain offering, which if you've heard the man at his best ie, 'The Wasteland' you'll know is pretty bad. Leather, the band, also comes across as a substandard Manilla Road but then again people will probably argue about that as I stand universally alone in believing that the guitar styles of Mark Shelton *(much underrated)* and Chastain, are reasonably similar. Both techniques have much to recommend them, at their best, but poor Michael Harris *(Leather guitarist)* manages to

construct a legless pastiche of the two. Mind you with Chastain hovering around the mixing desk the poor swine was on a hiding to nothing anyway.
In reality 'Shock Waves' is an empty affair, full of competent, sightless metal riffs and totally mindless soloing, that is staid, boring and gives metal a bad, bad name. Mind you any artist that is inspired by what Ronnie James Dio is doing NOW, needs watching. Christ, this album is about as inspired as my pet alsation! It simply lays back, thinks of Leather's ego, and goes through the motions.
The only tracks that make half an effort to stand up on their own two legs are 'Something In This Life' and 'Diamonds Are For Real' but even when they've managed to get a few half decent discarded Chastain riffs together the band still manage to blow everything, effortlessly, with insipid guitar histrionics.
As for the worst of the generally bad, 'Catastrophic Heaven' sounds like Dio circa the insipid 'Dream Evil' and 'It's Still In Your Eyes' must be dedicated to sleep, because this dire ballad never ever comes alive to anything more than a stifled yawn. Listening to 'Shock Waves' is rather like sucking on a two penny piece. It leaves the sour taste of cheap metal in your mouth.

JOHN DUKE

RITCHIE KOTZEN
'Ritchie Kotzen'
(Roadrunner Records)
*

The one record that none of the other Metal Hammer staff wanted to touch. The obligatory, almost inevitable, guitar hero. It's produced by Jason Becker and Mike Varney. The tracks have titles like 'Strut It', 'Plaid Plesiosaus', and 'Noblesse Oblige'. The cover has Ritchie staring lovingly into his own reflection. Oh God, where do they find them?
This album is only for guitarists who live, die, fornicate, and eat rum baba by, their axe. It is in fact their only friend, because they are far too boring and self-centered to lavish their affections on anything but a vehicle for their own egotisms. They would take it to bed with them only it would cramp their right hand.
What you have is ten tracks *(there may be more, there may be less)* of unremitting, unmitigated, unwell, unwholesome, and another word beginning with un that I can't quite recall, drivel. As boring and tedious as F.R. Crummles 'Sixty Interesting Things To Do With A Sheet Of Cardboard'.
Obviously Mr Kotzen can play his instrument inside out, back to front and hiding around the corner in a one way street, blindfolded. Obviously he has surrounded himself with musicians of a commensurate standard. But, and how many times do I have to shrill this, technical proficiency is no substitute for good songs, and they haven't got anything that even half resembles that. What you do have are a number of fatuous albino instrumentals, bled white of all structure, memorability and balls.
But, and it is a BIG but, if you happen to like mindless fretboard graphics that bear little or no relation to the real world of rock and roll, and thundering drummers who are scared shitless of missing a paradiddle, and generally bemused bassists who really wish they hadn't bothered to try and sound like Stanley Clarke in 1973, then probably you and Mr Kotzen's mum are going to buy this record. I wish you well.

JOHN DUKE

BARREN CROSS
'State Of Control'
(Enigma)
****

Barren Cross have been toting their brand of metal for six years now, this is their third album and not a bad effort either. They have steered clear of many of rocks worst excesses both lyrically and musically; perhaps something to do with their professed religious leanings. In that light, Barren Cross is a pretty meaningful name, huh? But leaving the theological aspects to men in dog collars, what about the music? Thankfully they have developed a sound that goes beyond the obvious classic metal influences, ironically the satanic Sabbath in particular, to produce something pretty worthy and robust. The heart of this particular rock machine is some grinding rhythm guitar from the neck bending Ray Parris, while deep throated singer Mike Lee adds some perfect HM screams and growls. This band are all about range, high to low, loud to soft, religion to drug abuse, there is no chance of getting bored. A couple of Rush style acoustic intros are taking this a bit far, but generally the songs are cast iron winners.
Personally I find the idea of Christian rock to be a rather uneasy alliance of conflicting life-styles (at least if you are going to do either properly) but this band could never be accused of preaching and they don't pull any punches. crosses, barren or otherwise, I say go on yourselves, lads!

EDDIE GIBB

VAMP
'The Rich Don't Rock'
(Atlantic)
***

Vamp are a crew of ham fisted German rockers who dish out thumping, sing-a-long anthems. They know exactly when to go whoa, whoa, (that's as in whoa, whoa Bad Medicine) but unfortunately they fall a long way short of that kind of jovial good time grove. Why will these bands never learn that the secret of commercial metal success is not, repeat not, simply a question of getting your mates into the studio to sing a few decent choruses. It may all seem like a lark at the time but unless the song has a decent hook line your pissing up a rope! With a bit more glitz and glamour, not to mention foundation, they could probably attract a sizeable poodle-rock following, but they just don't quite hit on the swagger required to carry off a pair of stacked heels. As for drum solos, well ask anyone, they simply aren't done these days!
To be fair, Vamp have managed to capture a bit of AOR authenticity on songs like the slower 'Renegade', which has that big stadium sound that should appeal to the Coke generation. this album has its moments, but comes from a band who seem unsure about who the hell they are. If they settled on a sound of their own rather than flicking through several different styles, they might fare a little better.

EDDIE GIBB

NOMEANSNO
'Small Parts Isolated And Destroyed'
(Alternative Tentacles)
****

This is a three piece from Vancouver, Canada, and they are - different. These guys are claimed by various hardcore circles yet quite happily hit out with seven, nine and ten minute songs. The singer talks, mumbles, whispers, screams, and his general vocal undulations match the intricacies and vagaries of the music they adorn. Prog hardcore anyone?
The first track 'Dark Ages' hits riffs that could melt your mother's favourite goldfish but the solos are almost toned down Steve Howe like meanderings! Very professional, very well produced, thinking man's rock and roll, if that isn't a contradiction in terms! I think the hardcore roots must be located in the lyrics, which not having a sheet I know less than nothing about, but musically apart from the manic full steam ahead of 'Teresa, Give Me That Knife' what you've got is far more complex. Comparisons, however odious, are a commercial mutation of DOA, a more lithesome and likeable mutation of Big Black. But I tell you this is not easy listening, at times the longer songs degenerate into down right anarchy.
The main points of contrast are the lovely, hanging melodies that the band can produce, *(beginning to 'And That's Sad')* and the awful bleak atmosphere that pervades the entire record. This is not a laugh a minute band. With hard bass, complex rhythms, riffs that run from progressive twiddlings to metal monsters, NoMeansNo inhabit their own little vinyl world and it's not an easy place to eat your packed lunch in!
Take the title track that shuffles in at ten minutes. Hardcore shouting over stop start metal riffing, then a bluesy guitar break that Clapton or Hendrix might have decided against doing in the late sixties, and then off we go at a slow, uneasy almost Talking Heads sort of pace. This is followed by an inserted, spoken piece, drawn I presume from outside some night club, and then it's back to the music. Possibly a conceptual piece, definitely confusing.
The best tracks without doubt are 'Real Love' and 'Victory', the latter of which comes over as a rock and roll Joy Division, a slow twist until death. If your into hardcore sensibilities but secretly like early Gang Of Four this could be for you. Cult music. Complex measures that occasionally slip over into confusion.

JOHN DUKE

* Burn
* * Condition Critical
* * * The Song Remains The Same
* * * * High Voltage
* * * * * Hotter Than Hell

NO SHAME
'Good Girls Don't Last'
(CBS CT44469 Import)
****

When a certain other rock magazine gave away a series of booklets depicting 'Woman In Rock', they could well have titled it 'Lotsa Pictures Of Nobodies'.
Let's face it, aside from a brief Warhol approved 15 minutes of fame *(which tends to extend by a few minutes in direct proportion to bust size)*, female rockers *(good, bad or indifferent)* just don't last. One reason might be that they tend to opt for playing cheesy A.O.R. fluff, or, at a push, noisy-but-naff heavy metal.
Former Runaways Lita and Joan have unquestionably made the genre their own, while Girlschool have their moments; Sally Catto of Smashed Gladys is one of the best; Lorraine Lewis is a star sure, but she lacks really aggressive material; Sabu proteges Precious Metal bop along nicely and Ice Age displayed real promise before they hit mega-problems, but that's about it. It's hardly a hall-of-fame, is it?
So, are No Shame about to enter that rare elite or join the vast majority in 'don't-call-us'-ville? Looks to me like they're cruisin' into the top 10% with ease! Why? Cause they're playing genuine, greased round the edges, creakin' leather trousered raunch 'n' roll that'd stand up on its own with or without the photogenic possibilities of its creators.
With Ric Browde calling the production shots, the Faster Pussycat comparison does come to mind, cause No Shame are quite capable of kicking out the same kinda tacky, bubblegum 'n' beer-stained metal riffs as the Pussys *(ahem)*. They've avoided the excess gloss of Browde's other claim-to-famers, Poison, and dragged their sound through the gutter a little, so fans of Junkyard and Bang Tango look no further when you're trawling the record racks in search of something new to purchase.
There's crude sexual innuendo aplenty *('A Hard Man Is Good To Find'?! Puh-leeze!)*, turn-it-up and jam riffs from Tina Listo *(a fine, fine guitarist)*, and the ever-so-slightly rude vocals of Jacqui Lynn, who sounds like she's recorded most of the album in a state of, eh, arousal. The material's solid and sporty, frantic and fun, easily gritty enough to satisfy your rock 'n' roll needs. What more can I say? I approve!

MARK DAY

VIRUS
Lunacy
(Metalworks advance tape)
****1/2

The first Virus album, 'Prey For War', was the rawhead racket of nuclear-fixated yobs rucking in the studio. With rabid enthusiasm and a complete lack of restraint they plunged into the thrash movement before they were ready and managed to alienate a bundle of potential fans who decided that Virus were easiest equated with shoddy, shambling noise.
Their second album, 'Force Recon' saw them turn their attentions to lurid Vietnam War material, and expand to incorporate guitarist Coke, who brought the level of musicianship within the band up to an acceptable level. Whether public opinion as a whole was changed by this album isn't clear, though the press certainly started to acknowledge Virus for their brutal energy and uncompromising, unapologetic stance.
If 'Force Recon' went part of the way towards slapping some sense into their detractors, then Virus Vol. III, 'Lunacy', should erase 'Pray For War' from memory and re-establish Virus as prime movers in the U.K. thrash scene.
Increasingly influenced by crunchy New York Hardcore acts like Cro-Mags and Agnostic Front, Virus add their own metal elements, Nuclear Assault style, to produce a solid, slamming collection of thumping Metal-Core tracks. Coke cements over old cracks with a new coating of deft metal guitar playing, while touches of Ruts-vintage punk snake in on the back of the distinctive intro riff of 'State Of The Art'.
Lyrically, the band are dealing more with social issues now, perhaps a result of Henry Heston's visit to New York, where he got a close-up on the implications that drugs like crack are having in the late Eighties.
On the whole, it's not an album of great variety, or one that would please fans of commercial-thrash. The production's the best that Virus have ever had, but that just adds muscle to the gravely, snaggletooth riffs. Virus still bang away like they're trying to undermine the foundations of the studio, and any one track on this release could K.O. a medium sized elephant. For Virus the best yet, and still no sell-out.

MARK DAY

STEVIE RAY VAUGHAN & DOUBLE TROUBLE
'In Step'
(Epic advance tape)
*****

It's that time of year that you know I just love. The Yngwie-hunting season has started again and I can stalk the undergrowth with a pump-action shotgun, ready to blow the brains out of that dumb-f***er guitar jerker.
D'ya know why I don't like Yngwie and his various imitators? There are loads of reasons, but one of the best is that their idea of a good time is to try and play loads of classically inspired guitar bull-stuff at great speed. Now, if your folks asked you to go and see some classical music concert you'd rightly tell them that it could be seriously hazardous to your health, so why go and see some speed-freak guitarist play that horrible classical stuff you'd hate if a violin person was playing?!?
Now, Stevie Ray Vaughan's a cat that doesn't play any of that mumbo-jumbo classical bull-stuff. Nope, Stevie plays blooze 'n' blooze 'n' more blooze an' stuff with feeling. This year we've got another Stevie Ray album that's in the tradition of every Stevie Ray album that Stevie Ray's ever made...it's the kind of stuff that you'd want to listen to after half a bottle of bourbon if your woman had left you *(unless you're a woman, in which case substitute 'man had left you')*, just to get you in the mood to wash things down with the other half of the bottle...
The man can sing, the man can make his guitar sing, the man can make that plank wail, howl, scream or weep. Stick that up yer ass, Yngwie! It is said that he likes a drink as well, which isn't really surprising when you listen to the blooze he's capable of whippin' up, all bustin' stomach ulcers and on-the-verge-of-hospitalisation stuff.
It's been four years since the last S.R.V. studio album, and 'In Step' is all the better for it. A wait like that makes you appreciate all the more what a talent the man possesses. Beware, this album burns!

MARK DAY

PRINCESS PANG
'Trouble In Paradise'
(Roadrunner Advance Tape)
****

I was blown away when I heard some rough mixes of this album in New York last January and my only fear was that the raw, reckless edge that characterised the music on the master would be soothed away in the final mix. Luckily, that fear has not been realised; producer Ron St. Germain has left well alone, allowed the tracks to stand in all their rough 'n' ready glory and the result is an gritty debut album from a New York band who can show up any number of West Coast bands that trade on the sleazier seam of life as a bunch of painted posers.
Princess Pang draw their songs from the environment of New York's Lower East Side and it certainly ain't no rose garden over there. In Jenny Foster, they have a lusty vocalist who, in Joplinesque fashion, can suggest a wide spectrum of emotions within the confines of a single song. By way of example, just listen to the way she spits out *"All the bums and trash and shit/I'm really sick of it"* from the middle verse of *my* favourite track 'No Reason To Cry' in contrast to the world-weary despair of the chorus and the more optimistic upturn of the final verse. Whether she's yelling like a hellcat on 'Scream and Shout' or croaking out a slow number like 'Baby Blue', she sings with the certain commitment of someone who's been there, seen that and done it all.
Jenny is given ample backing by Andy Tjernon and Jay Lewis, the band's two guitarists, who are as razor sharp as a switchblade flashing in a street punk's hand, and the band's solid, brisk rhythm section, bassist Ronnie Roze and drummer Brian Keats, who can play as mean and dirty as you like when required.
But even more important than the album's atmospherics is the fact that the band write good songs with decent choruses; strongest tracks are 'No Reason...', 'Trouble In Paradise' *(the first single)*, 'South Street Kids' and 'Scream And Shout'. Be the first kid on the block to buy this record - Princess Pang are gonna be big.

VALERIE POTTER

BULLET LAVOLTA
'The Gift'
(Taang! Records)
****

This band are so up my street they've recently moved into my bathroom. Come on, a band inspired by Government Issue, ETCH/DC and The Stones! Bullet Lavolta are yet another example of American hardcore that crosses over in all the right places. They have supported everyone from The Swans to Siouxsie, but don't let that put you off. The band deal in hard, hard riffs, *(two guitarists trying to out bludgeon each other)* with slipshod, generally down at heel choruses doing their best to hold it all together. They ain't short on melodies either, but for the most they are rather erased affairs, fighting hard to beat the mix and the riffs. But, you can dance to it, you can f**k to it, *(if your fit)* and Christ it makes me smile.
Bullet Lavolta don't appear to structure their stuff as intensely as The Goo Goo Dolls or Govern-

ment Issue, rather they rely on frantic heavy riffing to sort itself out alone, rather in the mode of the mighty SNFU. The pick of the first side has to be 'Mother Messiah' with great snaking lead guitars reminding me of a heavier, less conscious U2, and those crashing crashing riffs and shouted indecipherable vocals, courtesy of one Yukki Gipe. At their best this wild savagery is reminiscent of The Stooges in the early seventies, complete and utter abandon. People that frighten their audience.

Side Two is much the stronger slice of vinyl. One thing that the band don't do is utilise their choruses, they must improve on that. 'Underground Well' boasts the best riff on the album. It was sooo heavy it dissolved Chubby's nasal membrane and gave the poor thing the nose bleed of his life! The title track is a great leap ahead in the commercial sweepstakes and starts all subdued AC/DC riffs and melodies. At their best this band truly mix 'n' match hardcore, metal and rock. Will I take my hat off to them? Shit, I'd peel away granny's skin grafts if it would make any difference!

Great rock and roll even though there's not a goddamn believable chorus on the entire album. This record fights to get out of the speakers and then beats the shit out of anyone silly enough to listen to it. I never heard one title that related to any set of lyrics and you'd better wear a crash helmet.

JOHN DUKE

RISK
'Hell's Animals'
(Steamhammer/SPV 08-7592)
***

After being warned that this was a 'bad' album, we were slightly pleased to discover it's not so terrible. Fair enough it's not exactly a classic, but it's by no means the worst album to fall into our trembling hands.

Risk are a German metal band, having more in common with Accept than Kreator, as they are not typical speed freaks. Vocalist Heinz Mikus keeps the pace to a reasonable level, refusing to get up to a ranting speed when the guitars race off. This is probably just as well as Mr. Mikus has a very limited range, sticking to a controlled growl, rather than vainly attempting to scream and shout his way thru' the LP. We mentioned that the guitars 'race off', this was not meant to be derogatory as messrs Roman Keymer and Thilo Herrman prove their worth as guitarists. Listen to the intro to 'Silicon Showdown'. Hints of Steve Vai, we think.

Various influences do filter their way through, the most obvious being Judas Priest and Accept on the military approach of 'Russian Nights' and Iron Maiden on 'The Secret Of Our Destiny', the slow monologue being a bit too close to 'Rhyme Of The Ancient Mariner'.

Also 'Monkey Business', 'Megalomania' and 'Perfect Kill' are enjoyable moments, proving that it doesn't all sound the same, even to these jaded ears! Another thing to be grateful for is that it's not entirely made up of cliched lyrics - check out the 'Chemi-Kill' style subject matter of 'Perfect Kill'.

"Rotten houses near the plant / Slag, refuse are all around / Acid water, plastic food/Tasty radioactive fruits"

Admittedly Risk do occasionally slip up, but nothing too cringeworthy.

Last thing to mention is that it makes a change to have a humorous cover instead of some 'masterpiece', covered in blood and maggots.

Look out for the cover in your record shop, who knows where it will lead

DRUNK N'DISORDERLY

CRUCIAL YOUTH
'The Power Of Positive Thinking'
(Released Emotions Rec. REM 002)

There seems to be a divided opinion about this band, and this album. Is this the ultimate straightedge testimony, or the ultimate straightedge send-up? We can't really be sure, we think it's a bit of both. Perhaps we should explain. While songs like 'Just Say No', 'Just One Beer' and 'Youth Of The World' could be serious, positive messages, it is hard to take seriously numbers like 'Positive Dental Outlook', 'Caffeine' and 'Santa Claus Is Coming *(And You're On His List)*'. Have 'Crucial Youth' tried to make the complete soundtrack for America's perfect son? The trouble is, not only does he love mom's apple pie, think pure thoughts and try 101 per cent on the sports field, he is also a lunatic, a personal hygiene and fitness fanatic, bordering on fascism, forcing his extreme views down other people's throats.

The bottom line is, if this is for real then it's been taken one step too far, whereas if it's a joke then it's a good one. It appears to be the latter.

After all that, now to the record and accompanying booklet. Musically they are typical h.c., short, sharp stomps, and for those who prefer The Stupids *(R.I.P.)* to Agnostic Front, this is ideal. With 21 tracks you know what to expect from this compilation. It's nothing new, and not likely to encourage new hardcore fans the way maybe the Cro-Mags would. If you are a fan of h.c., this is a scream. If not, you will scream.

On the humour side 'Santa Claus Is Coming *(And You're On His List)*' is probably best, such harmless lyrics given aggressive vocals is rib-tickling fun. 'The Four Rules' sum up Crucial Youth's outlook on life, so we are to believe.

"Be straight, don't be late, Bench your weight, Don't masturbate."

Just how seriously would you take it?

DRUNK N'DISORDERLY

LITTLE KINGS
'Head First'
(Epitaph Records)
****

If Scott Kempner and his criminally-ignored Del-Lords are the archetypal Great American Rock n'Roll Guitar Band, then The Little Kings must surely be their reprobate *"Y'ain't seen ugly 'til you seen us"* don't mess total bastard half-brothers; musically speaking, it's no great trek between the two... rough up the edges a little, throw in a few extra years deep, deep, deep down among the dead men, and hey presto... but, whereas the 'Lords have their sights set on the open road, the wide skies and the big horizons, the Kings have a much narrower, nastier angle on things. 'I Wanna Die Like Elvis Did' is one of the more spectacularly profound titles here, and, glancing at the five seedy, not-so-elegantly-wasted reptiles clinging to the back of the sleeve, you can believe every word of it.

Sadly, The Kings' collaboration with LOTNC stickthing Stiv Bators, a cover of the classic 'Have Love Will Travel', hasn't made it onto 'Head First'; instead we get ten originals, ten trashbeat blasts that dive headlong into the floating detritus of city-swamp livin'... 'In Cod Blood', 'Trouble', Choke On It', Get Your Gun' and so on.... titles that should paint the right picture for ya.

If you're looking for pegs to hang the music on, then I'm afraid I'm not gonna be of much help... howzabout The Del-Lords, with the occasional defuzzed spasm of New York maniacs The Skulls, and a tinge of... incongruously... Poison, thanks to the twang of vocalist Bernie Bernstein which, now and then, brings to mind the voice of pretty boy Bret. With knives in, of course. Not much help. Told y'...

The best track is the last, 'Creep'... a stiff-limbed sidestep from The Cramps' 'Human Fly', it sees the twanging guitar menace of Gore Verbinski and Nick Ferrari crawling in and out of dark hideyholes in a voodoo-stalk beat set down by bassist Tommy Wright and drummer Chris Bailey, while the unblinking, lash-tongued Bernstein... well... CREEPS all over it. Like the rest of the album, 'Creep' doesn't go in for the instant kill, preferring to slowly choke the enjoyment out of the listener with short, firm strangulations. A boa constrictor of an LP with a wickedly insidious appeal.

TURNER D. CENTURY

RICHARD MARX
'Repeat Offender'
(EMI - USA MTL 1043)
****

Richard Marx is just SO American he should be on those travel posters saying come to the US of A and see how utterly American everything is! He looks like the hunky beefcake *(American high school for good looking chap)* from the preppy sit-com and he sings with the kind of sentimental passion that made 'Grease' so compelling. You know you shouldn't like it, it's not cool to like it. But it's so infectious that you do - really.

I'm not afraid to say I like it. 'Repeat Offender' is slick, powerful in the tamest way possible and completely uninnovative. It's safe, but that's quite a relief in a way. Too many bands are fighting to be the next 'attitude' band, the most unacceptable hardcore derivation, or the biggest alcoholics. Why can't they just leave all that to Guns n'Roses, Prong and The Dogs?? Richard Marx knows what he's good at, and he's sticking with it, thereby lining himself up for a more honest helping of success than all the aspiring clones and wanna-bes.

The best way to play this album is in your open top Cadillac on a blazing hot day, driving fast and heading for the beach. Britain being short of beaches and Metal Hammer readers being short of Cadillacs, you'll no doubt have to witness the atmosphere on your Walkman on the bus though, but it'll still reek of summer. 'Nothin' You Can Do About It' opens up with high spirited, low twisting guitars, defiant lyrics and a beat to trap your feet into tapping and snapping. 'Satisfied' continues in the same vein, hip-hopping happy and calling all peoples everywhere to 'keep going till you're satisfied'. Hmmm, don't we always?! The perfect heartrender appears with 'Angelia' *(sniff)*, 'Heart On The Line' sees Dickie fall victim again, although he's shoving a harder edge this time. 'If You Don't Want My Love' has our Dick getting all uppity, but still laying on the polish and volume. The only totally wringing wet spot comes with 'Children Of The Night' a truly yucky pile of slush that will probably send you rushing to the bathroom. A bit too American this one Richard dear.

A wimp muscle, that's old Mr. Marx. AOR plus enough to get your teeth into. Take a listen if you appreciate well strung rock'n'roll that shines and gleams like a varnished apple pie. Richard Marx - he's not at all jelly!

LIZ EVANS

LPs

THE MILK MONITORS
'Revenge'
(Mini Album ID Records)
***

The Milk Monitors are British and their singer Marc Monitor sounds like a latter day, street wise, Pete Shelly. The first track is entitled 'Missing You', has absolutely nothing to do with John Waites abortion of the same name, and is dominated by Max Daly's bass throbbings. Which is always a pity. The riffs of Keith Andrews and Jake Harding are high clean and faintly scything. They sort of slice the skin with minor slits that suddenly open up to mutilate the whole limb. The Milk Monitors sound like a band that could be dominated by a dour image, as so many British bands are, but the music is very up, a punk dialect strained into pop/rock language.
The major problem with 'Revenge' is a totally naff production that manages to mutilate the strong guitar refrains that The Milk Monitors base their songs around, even though for the most part this is the sort of band who with two guitars sound like they have just the one. The second side of this mini is a vast improvement over the first. 'Revenge' is great, with both guitars hitting together for once, brilliant driving riffs and a great solo. It's the heaviest offering so far and that's how they should keep it. These songs are built for small sweaty clubs and irreverent doses of perspiration. But there seems to be a small town attitude at work and 'This Town quite appositely dwells on the constrictions of such a mentality. As a song it's the finest the album has to offer, the best paced and structured, with guitars that just build and build before exploding into riffs that mean business. It's so impressive it's almost an English variant of Cougar's immense 'Small Town'. A very promising creation with melody playing serious footsie with hard riffing. The final track 'Kick Start' has a great running harmony that is strong enough to mutate the main riff from. Simple, quick, clean, catchy. The Milk Monitors, order an extra one next week.

JOHN DUKE

VENGEANCE
'Arabia'
(CBS 463437 2)
****

Come for a date with us at an oasis of Eastern delights! Avoid the standstorms of thrash and take shelter in Vengeance's tent filled with belly dancers and camels. Well you get the picture. There's a lot of Arabian influences about the music on this highly prized album by one of Holland's top metal bands. Well to be honest, only on the first cut! They chose the song for the album title because of it's original flavour.
The rest of the cuts like 'Broadway - Hollywood - Beverly Hills', 'Cry Of The Sirens, 'Wallbanger' and 'The Best Gunfighter In Town', have about them the real traditional sound of Heavy Metal as it used to be played by U.K. groups before they became all sleazy, thrash and glam. Quite nostalgic and it will find a ready ear among thousands of metal starved fans here. The record is at the moment only available on import and can be found at specialist rock shops on CD or tape. Hopefully CBS will be releasing it on vinyl here soon. They've certainly got a mean guitar player in Arjen Lucassen while singer Leon Goewie screams with the best of them. There is a touch of AC/DC about some of their heavier riffs and the guitars are busy grinding throughout cuts like 'Wallbanger' and helping out in this department is Jan Somers seen sporting chaps over his jeans on the inner sleeve. Presumably the outfit is in keeping with cowboy image generated by 'The Best Gunfighter In Town.' It's not all screaming and gunplay by the way. 'Castles In The Air' is an attractive ballad *(before it blasts off for the chorus)* that has unusual harpsichord style backing. 'If Loving You Is Wrong' With a total of 12 tracks on the CD this is a package well worth exploring.

CHRIS WELCH

WHITE LIGHTNING
'As Midnight Approaches'
(PP 200)
***

If I could give this half a star more, I'd definitely consider it. This is a pleasing little slice of vinyl and despite the fact that it's probably not been produced with the biggest budget in the world, it sounds pretty damn all right. White Lightning rock gently compared to any metal act, they're following a more progressive direction with acoustic guitars which sound of U2 when they turn electric. Noel Jones has a Genesis/Yes type feel to his throat and the songs fill the air with mist, moons and ancient countries.
Slow, bluesy guitars cry out on 'Blue Horizon', sandwiched in between the faster moving 'Danger Man' and the powerful 'Hypocrite'. I guess the main criticism would be that the mediocrity leves are flickering just a bit too brightly. If this band really want to be Big, they need to learn the art of excitement. It's one thing writing good material, but another to deliver convincingly with gusto and things like that. The best bands are the ones who really know how to sting.
'Right Between The Eyes', now this is more like it. This track breathes a hotter fire with Simon Pengilly finding a more ragged groove to swing around in. Not 100 per cent, but getting closer. Echoes, angst, and a rich Scottish voice opens 'This Poison Fountain' a conscientious number mourning the damage wrought to our world. A reggae backbeat pushes the cause, and a warning is issued without resorting to nasty, weepy tricks to bribe attention.
White Lightning have produced *(literally)* a fair piece of music. Without knocking you off balance, they impress in an understated manner. Very polite and not at al alarming. Nice one boys. But maybe you could stick a fist or a dangerous reptile in the next one?

LIZ EVANS

DOMAIN
'Our Kingdom'
(Frontrow 244 722 - 1)
***

Krauts eh? Mmm, but take heart, this is better than Ledernacken and and Not Fragile *(Who? Precisely.)*. Domain are dated, but not horrendously so. They sound like Rainbow, Dio, big sounding metal bands that rely on pomp and glory, second rate Yes, third division, no. Keyboards, supremely hairy chests, Gene Simmons had nothing to do with it, honest. Another case of wanting to award half a star more, Domain deserve more than three, but nor quite four. 'We Got Love' is a merry tune, catchy chorus and hearty guitars, less of the Old Spice here. With the previous ditty, 'The Run' copping its share and 'Sign From Your Heart' brimming with huge promises of the Great Love, good old fashioned Big Metal is very much in evidence.
God, yes it is. Listen to 'Riding Through The Night', a song which might make Mr. Coverdale himself proud. This track packs red blooded guitars from the hands of Cliff Jackson and Axel Ritt, belted up by a thick, pounding beat and charged by a simple, direct power. 'Rollin' pumps an anthem with fiery riffs and chest beating vigour, before then quietness of 'Love Child' soothes the mood. Bit of a non starter this one actually, it passes by unnoticed, but the art of the ballad is a tricky one to muster. So we'll let them off OK?
Oh deary me, Heavy Metal will never die. This is it in its purist form, complete with cliches and gold medallions. This kind of format is now giving way to fresher, tighter styles who bleed rather than spill Hai Karate. Domain look a little like Spinal Tap in this post G n'R/Metallica daze. At least they do it well. I'll just suppress a giggle at the All Macho Stance and keep on humming to the melodies. And I strongly advise you to do the same. Especially when it comes to the lyrics of 'On The Line' - *"Baby I Want It Yeh"* - ?!??

LIZ EVANS

MICHAEL THOMPSON BAND
'How Long'
(Geffen WX 254 924 225 -1)
****

Michael Thompson has perfected the art of AOR. His band produce low mood slices of cream and smooth blues of fine quality. These songs unavoidably play on the more adult side of rock music. Energy is not a point of contention, so the lights are dimmed and the volume doesn't necessarily need to be on full. Breathe some pain into the air, watch the splinters shred from a heartstring or two and this music will complete the picture.
Quite ripples glide from Mr. Thompson's guitar, he lends instrumental form to the feelings vocalist Moon Calhoun keeps tucked in his throat. The beat is soft and holds it all gently in place. Love is the driving force behind virtually every song, the slow death of 'Give Love A Chance', the lighter note of 'Never Stop Falling' and the bonding of 'Can't Miss' all approach a tenderness with trepidation and a distinctly mainstream U.S. flavour. 'Gloria' taps with a little more weight in places, but retains the reticence of the rest of the album. Reluctance to show too much other than a careful maintenance of the desired genre is evident. But when you do something well and it makes you happy, then keep doing it. The colours here are soothing and well blended. Nothing jars. The taste is rich, dark and vaguely enticing. Passionate and incensed, no. 'Baby Come Back' gives as much as you're gonna get, while title track, 'How Long' returns to the tiny undercurrent of warmth and jaded shades. Don't use this music to get you up in the morning, use it as lullaby material. Like a pebble landing in velvet, you'll spill into dreaming. This may be the kind of thing to induce madness and delight, but you can't ignore the glow.

LIZ EVANS

DISCIPLINATHA
'Abbiamo Pazientato Quatant'anni, Ora Basta!'
(AttackPunkRecords APR 16 HANOI)
***

Italian hardcore, fed on a wave of viciousness, dressed to cause extreme pain and design to dance like a banshee. The political propaganda is what you'd expect of such an album, anti-everything establishment. Musically it's a good deal better than I'd expected, although the vocals contribute unnecessary angst. Disciplinatha bleed everywhere and don't clean up the mess. In they wheel on machines more massive and noisy than freight trains, with wide scale destruction ensuing, Annihilation. Total. I can't really tell you much about this album in the way of lyrical content, because most of it is completely indecipherable. And what's more sung in Italian, which renders it virtually meaningless to anyone who doesn't have a grasp of the language other than 'pizza'. *(like me for instance.)* Well I presume it's Italian, it's a bit hard to tell really, when it's all grunts and strange noises as opposed to formulating real words of any kind. Still, what the f**k? The politics have no doubt been traced before and this music is for brains to die to, so it doesn't really matter at all. Killing Joke put through the mincer sums this mob up. More than anything this sparkling piece of white vinyl, is horrendously menacing with the sharpest teeth since those Little Red Riding Hood had to confront. Take heed and lock your Grandmother away before attempting to shoot this through the house / neighbourhood. Another underground hardcore crew has surfaced.

LIZ EVANS

BOMB DISNEYLAND
'Why Not!'
(Vinyl Solution Sol-16)
*****

For those that have been paying attention, you will remember the rave review we gave this lot live a while back. Well, all we can say is.... we told you so!
Both well packaged, and well produced, we would have to be extremely picky to find fault with this release. There may be some weak points, but none of these are atrocious, and the exceptionally high standard of the rest of the songs fully justify its five stars.
Now for those who don't know, Bomb Disneyland are a hardcore*(ish)* band who put songs before speed. Okay, they're fast, but their songs are never cluttered, and the 'refrains' are tailor made to sing along to.
'Faster Bastard' opens proceedings, with one of the more original riffs we've heard in recent times. What an introduction, don't deny it its right to be heard. While we're on this point, it's true to say that nowhere on this album can you detect second hand riffs or arrangements, a rare feat in the over populated world of thrash.
Most of our favourites from the demos are here including 'Suicide 999', 'To The Moon', 'Prostitution', and the very individual 'Blind Faith'.
There is also a fair smattering of comedy, as on 'Wa'as Sappening' and Bomb Disneyland's piss take of Tom Waits fake decadent Americana on 'Live In Grimsby'. Let's not forget our old -fave tucked away under the pseudonym 'Fat Pig', you guessed it, 'Burn That F***in' CHILD Molester'.
The only comparison. And it's an obvious one is that when Prud takes his turn at singing, he sounds like, but does not imitate John Connelly of Nuclear Assault.
Two tracks that we weren't familiar with close each side. Firstly the menacing 'Bomb Disneyland Theme', and secondly the excellently titled 'Hickory Dickory Death' grinding the album to a halt.
In short this is essential listening. So buy it and catch them live soon. And by the way any detractors to the B.D. cause can... 'F*** off to the moon!!'

DRUNK N'DISORDERLY

EXCEL
'The Joke's On You'
(Caroline Carol-C-1372)
****

This is Excel's second release, and they come from Venice, a place most renown in thrash circles for being home of Suicidal Tendencies. So what do they sound like?
Excel are a very clean rock n'roll band that border on the edges of thrash crossover. Most would just label them hardcore, however this to some extent is selling them short. Excel stick to the ethnics of pop, shown by their cover of the Police's 'Message In A Bottle', the emphasis is on real songs with proper vocals, delivered by Dan Clements.
The LP opens with 'Drive', a song full of hardcore attitude - "*You need drive/to survive...*". It then moves into more metal territory, with he four minutes plus 'Shadow Wind', the side then settles down to a standard pace, before becoming more animated on side two.
Throughout side two the music is closer to thrash than metal. 'My Thoughts' is the closest Excel ever come to sounding like their Venice peers, with a talking style vocal that was born through tracks like Suicidal Tendencies' 'Institutionalized'. Our other fave track is 'The Stranger' which closes the album proper, apart from the CD bonus track 'Blaze Some Hate'. This is a good effort, but it could be Excel'ed.

DRUNK N'DISORDERLY

ENERGETIC CRUSHER
'Path To Oblivion'
(Vinyl Solution)
****

An exciting new British thrash group is all I know about Energetic Crusher, but that's a rare enough sight these days! Yet production wise this band seems to suffer from all the aural absurdities that have plagued so many thrash outfits who have clambered grunting and groaning out of this sceptered isle. A bass that is far too heavy and drums that are far too tinny, music that is all rhythm and less method. But Energetic Krusher make up for this by writing fine, well put together, songs. Mind you we aren't talking any startling new innovations with 'Path To Oblivion' which steers its true and hardy course along the manic side of thrash avenue, with bellowing riffs, growled vocals and a drummer who is either straining at the leash or straining at the goddamn leash!
This is British sounding through and through, no American Bay Areaism's, pounding drums, and strident riffing that never allows things to become too complex but doesn't give that much thought to melody, relying more on brute strength and bludgeoning power to shatter the listener into submission, and why the f**k not? Honest and refreshing thrash by a band dishing stuff out how they feel it. There are no compromises at all. Unfortunately with just the record to go by I have very little concrete information on the band. The riffs are the bedrock of the songs as with any good thrash outfit and listening to the album is very much taking part in a cumulative effect. Once you get involved in the punishing world of Energetic Krusher you become totally embroiled.
You'll need a lyric sheet to decipher the vocals and when you do you'll find them to be dealing with the usual things that strut their stuff on the darker side of life. The sort of subjects that wake up with badly contused foreheads from continually going bump in the night. Tracks like 'Back From The Dead' 'Brain Damage' and 'Lord Of Darkness' and the obligatory 'Thrash Ritual'.
Suffice it to say that the lyrics aren't quite up to the standard of the music which is striking, at MOMENTS bordering on innovative, and doesn't bandy around various foreign conceits. And the band members are no slouches when it comes to technical feats of wizadry either, these guys all know how to play their instruments and if you want a thrash band that in the faster sections veer towards a Napalm Death like intensity, but overall steer a mighty course between fast to mid paced thrash, you can do a lot worse than Energetic Krusher. Thankfully the band do not want to be like Metallica but should really change their name. It sounds amateurish and clumsy and they're not.

JOHN DUKE

DEMON
'Taking The World By Storm'
(Sonic Records)
***

My god if there were one band who have been passed by, who I feel utterly and totally sorry for, and who are probably the English equivalent to LA's London, but write infinitely superior songs, then it's Demon. These poor sods have been around a hell of a lot longer then they would probably like anyone to remember, (NWOBHM etc) and have never ever made it even though they have released a number of hard rock records that, if you were to write to a formula, have enough hooks, riffs and silly themes to satiate even the most discerning rock listener. Unfortunately it wasn't enough but perhaps the time is nigh for old English bands to come good once more. Pariah are striding towards recognition (once Satan) and so let's hope that Demon with 'Taking The World By Storm' can at last etch their profiles into rock 'n' rolls back page. Mind you I think the irony of their situation hasn't been lost by the band, just examine the album's title, or the first track 'Commercial Dynamite'.
So what have you got from Demon 89 style? Well once again proficient rock songs, full of bright sparkling riffs, strong seasoned vocals but with added keyboards giving the sound a decided pomp rock edge especially on the ethereal 'What Do You Think About Hell' and the immensely powerful 'Blue Skies In Red Square.' Consequently at times the band comes on a bit like Magnum, at times the singer in full flight sounds a little bit like Fish, but the songs are there. Mellowed but still kicking. Mind you I guess in 1989 Demon are virtually sticking their heads up their arses to find some sort of format that will work and perhaps we should thank our lucky stars they haven't strayed too far from their roots. The main problem with the band apart from the silly, silly name, and Satanic connotations that were unfortunately played up in the early days even though they were never ever relevant, is that they sound uniquely British, they did at their inception and they still do now. Yet apart from Magnum, Marillion, and the immortal Tull not too many bands with that unseasonable flavour have made it.

JOHN DUKE

SINGLES

Torn Apart By Liz 'Cruncher' Evans

GRAFFITI
'Rock The World/Stay'
(Graffic Records)

Have a slice of heavy rockin' melody, nice and munchy, plain but filling. Graffiti will pass the salt. This is a double A side, 'Rock The World' packs in the squidgy keyboards, the beefy chorus and the tapalong cliches. 'Stay' does it all over again with love-pleading vocals and funky guitar break. Extra tasty if you're partial to the odd bit of power wimp boogie, but dull if you have an imagination. Pleasant but harmless, although having said that, too much salt isn't very good for you.

TEMPLE FORTUNE
'Vicious'
(EFA)

Oh dear. "Been swallowing fishbones again have we dearie? Now I've told you what that will do to your voice..." Seems Temple Fortune's vocalist never listened to his mother as a child. And now he inflicts this upon the ears of the public. Must be a moral in there somewhere. 'Viscous' really isn't. It bears closer resemblance to a mockery of a half hearted, punk dipped rowdy shenanigans than anything vicious. If you hear this and experience any reaction other than turning off the stereo IMMEDIATELY, see an ear specialist.

STATUE
'I Don't Mind'
(ST 5564)

"The band calls their music heavy metal and they think there is no need to name it more correctly." So saith the press release. And as all of us wordsmiths know, you can't argue with that. In this case you wouldn't argue anyway. Because Statue sound exactly like Black Sabbath and we all know they're heavy metal. Well, at least this Finnish quartet aren't parading as rock 'n' rollers, spitting alchohol into the eyes of passing old ladies and attracting infant fowl (chicks). But, Good Grief, that doesn't really mean they have to hang upside down from (headless) crosses-does it?

JOHNNY DIESEL & THE INJECTORS
'Soul Revival'
(Chrysalis)

Hey suddenly I'm in a good mood! This is great stuff. Real hard rocking and with a dash of Western funk, if you all know what I mean. Young Johnny is seen on the cover in a pair of faded blue jeans heading on down the road with a guitar over his shoulder and a blown up car in the background. He looks like a mean sort of dude and sings like a rebel. Can Johnny be the James Dean of the late Eighties? Fill up with Diesel at your next pit stop! Actually we have a dark and dreadful secret to impart. I am not Liz Evans. I am an imposter. My name is...arrgh! (At this point the imposter was hustled out by MH security police. Will we ever know the truth?)LR

GLORY
'Feel The Fire'
(Bozz)

I only had to read 'Powerful, intelligent, guitar based, melodic hard rock' to know something was up. Then, when I realised that Glory hail from SWEDEN, I put listless crap and listless crap together and came up with 'Feel The Fire'. Glory emanate from that seemingly bottomless trench of mediocrity that has spawned such ham salads as Europe, Alien and Treat. Lovely soaring harmonies, *(probably spent half the budget getting those vocals down just right)* and a riff that thinks about pulling on long trousers and going out to play with the big boys, but instead of going AWOL simply goes AOR - with a vengeance. If you like keyboards that mostly drown out the guitar and go whoosh, whoosh, every other minute then this is for you and all the other brain dead pieces of spinach. A boring repetitive love song as only the Swedes can write 'em. Could I hum it, no, but it certainly stank my bed-sit out.

CD's

Reviewed by John Duke

HALLOWS EVE
'Tales Of Terror'
Roadrunner)

This band are no great shakes on record and quite adroitly manage to exert the same manner of nondescriptness on CD. The singer sounds like he is responding to a varying series of electrical shots passed almost exclusively through his genitalia and the other band members show a distinct lack of instrumental sympathy by hurtling past the poor sod at around warp factor ten. The group do vary this almost fustian pace with the odd slow drawn out section but it only appears to infuriate the singer and myself to new standards of aggression. None of this band are happy.

CARNIVORE
'Retaliation'
(Roadrunner)

Produced by the great Alex Perialas I have saved the best till last. The first track is worth the price of the CD alone. 'Jack Daniel's and Pizza' starts with digitally mastered throwing up and general quadraphonic retching. It's brilliant, you can hear every spasm of the inflamed colon, every dry roasted lurch! "I don't deserve to live" moans the singer and I for one believe him. The man is a hero.

So musically what have you got? Well hardcore meshes with thrash, tongues heavily down each others throat, and both exchange mutual salivic crossover diseases with gusto! 'Angry Neurotic Catholics' takes a sub Hawkwind riff that slides everywhere it shouldn't and makes for the best chorus on the album. 'Jesus Hitler' is totally meaningless before it becomes downright stupid with drunken riffs stumbling around a snare blur and odd, almost quaint, variables in speed keeping half its musical brain cells on flicker. Is that a piss take of glam rock in there? God I wish I had a lyric sheet!

'Manic Depression' is hilarious, with the bouncing gait and altogether up tempo musical backing only making the suicidal vocals appear all the more amusing. The only large doses I enjoy are those of humour and 'Retaliation' has it in abundance. This is rude excitement and being on CD makes it just that little more surreal. If you like the music of DRI and can deal with the odd amazing burst of sophisticated melody,*('Five Billion Dead')* and can take the ungainly xenophobia of tracks like 'U.S.A. For U.S.A.'with the right pinch of righteous salt, you'll enjoy Carnivore. Promise.

MANILLA ROAD
'Out Of The Abyss'
(Black Dragon)

Everyone has a weakness, a penchant for something that no other bugger understands or can possibly come to grips with. Mine own is those Wichita winsomes, Manilla Road. These boys from Kansas have been going for some time now and I have most of the stuff they have ever released. I don't understand why nobody else likes them, but I've yet to meet a sane sentient underling that does. What we have on 'Out Of The Abyss' is power metal that verges at times on thrash and has more than its fair share of melodies and strong worked out structures.

Mark Shelton to my mind is a vastly underrated guitar player and has a better voice than most people give him credit for. Anyway would the great David T Chastain produce any old axe critter? No of course he wouldn't! There's nary a duff track on the whole album as you run the gamut from the mighty thrasherama of 'Midnight Meat Train' to the truly sophisticated meanderings of the lengthy 'Helicon'. And at last with a crystal clear sound you can really pick up on every little nuance and altruistic crevice that might have been passed over record wise. Mr Chastain may not be too hot on getting the drums down pat but not surprisingly he knows how to record the guitar. One for the Easter rabbit. Lyric wise the stuff is very myth oriented with Dark Kryos two stepping it out on the old Pantheonic tiles with Taliesin the White Witch, but it's all harmless fantasising in my book and not to be scoffed at TOO harshly.

Pungent, exciting, controversial, filled with wit and wisdom - these are the letters that pour in by the sackload every week... to Sardine Collector's World. Come on you guys, lets have some really great letters, or Mark Day will personally come among you with his fish gutting knife. Get writing to

Loadsaletters,
59 Queens Gardens,
Bayswater, London W2 3HF.

LEMMY'S RIGHT 1

What an outstanding Editorial Lemmy wrote in MH (Issue 10). Give that man a medal against the spit brigade! I am a devoted metal fan and try to see as many bands as my pocket money allows. I went to see W.A.S.P. at the Dublin Top Hat where the music was great and the majority were there to see the band. But the presence of the spitters was unpleasantly obvious. Blackie Lawless said 'We didn't come 6000 miles to be here tonight to be spat on!'. But they carried on and gave a great show. They deserved a better reception and these so-called 'fans' should stay away.

ELTON POWELL,
Athy, Co.Kildare, Eire.

LEMMY'S RIGHT 11

Finally someone has the guts to speak up. Hats of to Lemmy of Motörhead. If someone had spoken up before it wouldn't have got this far. I think performers as well should listen to his message. I lost respect for Metallica a long time ago at the Monsters Of Rock in Los Angeles, Cal. when these gutless guys watched as kids trampled over each other just to get closer and Metallica even encouraged it. All it would have taken was one word from their heroes and they would have calmed down. But why should they care when they are completely protected? The violence has to stop! And it won't until more performers speak out. It's obvious Lemmy at least cares about his fans' hides as well as his own.

ELIZABETH FISHER,
Torrance, Cal. US.

LEMMY'S WRONG

I don't believe what I've just read. Your interview with Lemmy (Issue 11) featured pictures of a virtually naked woman tied up with rope and wearing a dog's lead, while one of Lemmy's comments referred to how he thought that raping women was 'pretty disgusting.' He said there was something badly wrong with today's society. What a hypocrite! How can he say that yet be happy to pose for such pictures? Can't Lemmy see such pictures are partly responsible for rape? He mentioned that many rock fans take drugs because their idols do, and they had an attitude that 'if its okay for them, its okay for us.' Well this also applies to such photos. I know someone who was raped when she was just twelve years old and believe me it was worse than having coins throwing at you on stage. Think about that when you next walk off in a huff Mr. Kilminster.

BERTIE, Ilkeston, Derbyshire.

METAL HAMMER SHAME

Metal Hammer sucks! Yes, I am extremely pissed off and disgusted. I used to wait eagerly for each issue of what I thought was the best HM mag around, but not anymore. I'm talking about the photos in the Motörhead article (June 12). Previously I had actually felt sorry for Lemmy and angry at the fan whose missile injured his hand. But now I'm not. Those photos were sick and ruined a great magazine. Was there really any need for them? If any perverted metal fans like that kind of thing they can get them from the 'top shelf' at newsagents. That includes the person who authorised the publishing of these pictures. Just because they are sick in the head doesn't mean all metal fans are. No wonder metal has got a bad name. No more FO.A.D.S? Well you can have the last one.

METAL MAIDEN,
Holly Tree Village, Blackburn, Lancs.

Sorry folks. The pix came from an old session and were not originally intended for Lemmy's interview. *Ed.*

ZED YAGO ABUSE SHOCK

How can people slag off Jutta from Zed Yago when she's beautiful and has a voice that can blow Doro away, and has a band that are awesome? Yet audiences in Birmingham shouted 'Get your tits out for the lads.' I know Zed Yago personally and they deserve respect, unlike Blackie 'I'm too famous to talk to you' Lawless. Jutta we love you!.

T. DRENNING,
Hassocks, W. Sussex.

IRELAND SAYS SORRY

In reply to the article on Zed Yago and their gig in Belfast I wish to apologise for the senseless behaviour of spitting 'fans.' Before the gig I was privileged to meet Jutta Weinhold. She chatted to us and even invited one of my friends into their tour bus. She and other bands don't deserve to be spat on. I'm sure this sort of behaviour won't attract bands to our shores. So to Zed Yago and W.A.S.P. I beg you to forget about these senseless louts and think of your true fans who really appreciate your talents. To those who give us all a bad name - grow up!

COLIN, N. Ireland.

DONINGTON DOOM?

We were horrified to hear that Donington Festival has been cancelled. Obviously the authorities don't recognised how important this occasion is to fans. They think its not safe, but how can they ban the heavy metal event of the year? Last year's deaths were tragic but nobody has banned football after Hillsborough. We don't want to seem callous, but its the truth. Perhaps the decision is due to the fact that people are prejudiced towards our music and its followers. Donington is a sanctuary for metal fans who are put down and hassled by pop fans and the rest. We must use our strength to fight against those who try to ban us.

SARAH AND EMMA,
Melton Mowbray,
Leicestershire.

Donington hasn't been banned, just limited to 70,000 attendance and there wasn't time to put a show together this year. Ed.

MISSION TO MARS

Why oh why doesn't Mick Mars of Motley Crue ever get recognised? He has got to be one of the best guitarists around, well hard and heavy and capable of incredibly fast and furious solos that blow your mind! But he never rates in any polls. Why don't people wake up and pay attention. Crue are one of the best bands around and Mick is my axe hero at least.

GEZ, Newport, South Wales.

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JULY 9 Edinburgh
10 Leeds Warehouse
11 Sheffield Limit Club
12 Milton Keynes Woughton Centre
14 Reading Paradise
16 Cardiff Venue
17 Birmingham Irish Centre
23 Newcastle Riverside
28 Buckly Tivoli

JETHRO TULL
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20 Newcastle City Hall
21 Edinburgh Playhouse
23 Manchester Apollo
25 Birmingham NEC
27 London Hammersmith Odeon
Ticket prices are £9.50 and £8.50 everywhere except london where they are £10.50 and £9.50.

DARE
JULY 13 Newcastle Riverside
20 Liverpool World Downstairs
27 London Marquee
30 Oldham Queen Elizabe.h Hall

ANNIHILATOR
Canadian band Annihilator have made a slight alteration to their UK tour. Instead of playing Reading Majestic on July 13 they will now play the London Valley Leisure Centre.

ROMEO'S DAUGHTER
JULY 13 Bradford The Frog And Toad
25 Nottingham Rock City

TRIXX FEDERATION
JULY 16 Swansea Grand Hotel
24 Southend Cliffs Pavillion
28 Glasgow The Venue

AUGUST 11 Newcastle 244 Club
13 Burnly M.C. Rockclub
17 Redcar Sandpiper
SEPTEMBER 22 Cardiff Bogeys
23 Oxford New Inn
24 Bristol Fleece 'N' Firkin

VANDAMNE
JULY 14 Stoke Zoo
15 Cardiff Bogeys
16 Bristol Bierkeller
17 London Opera On The Green
28 Gravesend Red Lion
29 Upper Heyford USAF Base
30 Llanharen Rugby Club
AUGUST7 Retford Newcastle Arms
9 Coalville Railway
17 Ashington Bubbles
18 Sunderland Kasbah
19 Newcastle 244 Rock Club
26 Witney Crawly New Inn

DUMPY'S RUSTY NUTS
JULY 14 London Marquee
15 London Marquee
29 Ballyrowan Rock Festival N. Ireland
AUGUST 5 Mildenhall Speedway Rock And Blues Festival

MACC LADS
JULY 29 Torquay Town Hall
AUGUST11 Widnes Queen's Hall

XENTRIX
JULY 11 The Opera On The Green Shephards Bush

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FEATURING
"HALF THE WAY VALLEY"
"DOGHOUSE"
"SOMEDAY"

BOOK'S

APE SEX
'Jaime Hernandez'
(Titan Books)

Maggie and Hopey are revolutionaries. Until they came cruising, and clutching beer cans, into the vision of comic readers, nothing resembled their universe. Comic writers like inventing universes. They generally like inventing high tech, twenty second century universes, sprinkled with super heroes and cantankerous villians. But Jaime Hernandez came up with something closer to home.

'Love And Rockets' was published in 1981, and featured the collected works of Jaime and his brothers Gilbert and Mario. While Gilbert outlined his Mexican village of Palomar, and filled it in with flesh and blood characters, Jaime introduced Maggie and Hopey, two teenagers who like their rock 'n' roll loud and their beer in six packs. Hopey plays with a punk band, Maggie exercises her skills as a mechanic and between them the pair spin wacky adventures, some credible, others a little spacey. 'Ape Sex' is the sequel to 'Mechanics' which succeeded 'Love And Rockets'. It's bursting with heartfelt humour, tales of bands on the road, sex, violence, and a few tears. If you've never met Maggie and Hopey before, this is as good an introduction as any. So find yourself a copy and stumble across a world as vivid as your own.

HUMAN DIASTROPHISM
Gilbert Hernandez
(Titan Books)

Jaime 'Love And Rockets' Hernandez had a brother called Gilbert who created a small town called Palomar, in Mexico, for comic readers who had begun to yawn at the mention of yet another marked saviour in tights. Like his brother';s work, Gilbert's books, 'Heartbreak Soup' and 'Duck Feet' brought real, everyday joys and sufferings to the too often science fiction splattered sphere of comics. And the third in the collected happenings of these mexican inhabitants, is no less remarkable in weaving a complex network of jealousies, betrayals, liasons, lives and deaths.

Diastrophism was defined in 'Love And Rockets' as, "The action of forces that deform the earth's crust and so produce continents, mountains, etc,..." The forces in this context are human, in particular isolation, with Palomar having become a web of strangers, disconnected from each other and uninvolved in each other's lives. The book is a collection of tales centered around the town, the main one being a murder story. But there's no sensationalism, just a grim view of how events alter people and affect them. Emotions breath through the adventure, painful but surviving, and characters like Luba, Tonantzin and Humberto fight hardily, suffering along the way. Despite the sad, sometimes sinister atmosphere, the final message is one of hope. Hernandez (G) has simply left reality unsoftened. Palomar generates no soap opera, no happy endings, but a smile or an ache, whichever carries more honesty.

HELLBLAZER
Jamie Delano
And John Ridgway.
(Titan Books)

John Constantine, occult detective, began life in Alan Moore's breaking 'Swamp Thing'. Jamie delano, who has contributed to 2000AD and Marvel Comics, was asked to continue this strange, disturbing life and the first four accounts are chronicled in this graphic novel.

Horror fantasy is peculiar, but fascinating genre. Its demons arise from a hell inherent in mankind, reading therefore occasionally being an unsettling experience. Disturbing but never useless. Feeding the thirst for things that go bump in the night, means understanding the pleasure involved in feeling terrified, the curiosity induced by the unknown, the basis of any fear, and the obsessive nature behind the need for dealing with it. Challenge is hard to resist, Constantine's sojourns present him with many and delano convinces your heart to freeze.

Violence isn't a factor, but then music has always been more powerful, spells nestling beneath more dark imaginations than gunshot wounds. Hunger, greed and lust drive the stories along, the detective untangles the knots, but never think of him as a good guy. Just pray for his soul.

A CONTRACT WITH GOD
'Will Eisnar'
(Titan Books)

New York in the thirties. A tenement block in the Bronx. Dropsie Avenue, a prison for the impoverished first generation Americans, dreaming of 'uptown' and breathing Venom at the landlord. Breeding ground for the realisation of nightmares and the destruction of aspirations.

Sepia coloured images activate tragedy in the streets and the block. The text provides colour by words and the real life portraits of Frimme Hersh who makes a contract with God, Eddie who sings in the street and brushes with fame, Scuggs, a victim of juvenile malice and Goldie and Willie who test the country in the dream made manifest department, come without filters. harshness is left untainted, all pairs of rosy tinted specs are trodden underfoot.

Will Eisnar brought 'The Spirit' to graphic story telling in 1940. 'A Contract With God' appeared nearly forty years later. as a complete work, art, text, and the way the two are combined to form an unusual and unique flowing structure, this book is stunning and direct. Not judge Dredd admittedly, yet unarguably as exciting, dramatically and visually. And with a great deal more character.

'THE SCREAM'
by John Skipp
and Craig Spector

Skipp and Spector have, with the publication of their last two books 'The Cleanup' and 'The Light At The End', established themselves as the foremost authors in the new wave of modern horror literature known as 'Splatterpunk'. They show total disregard for such mundane things as 'morals' and 'good taste', and they prove this in prose as they bloodily rampage across America eye-gouging, grotting and disembowelling as they go.

'The Scream' is their hardest novel yet, dealing with the adventures of a post-Gothic metal band (The Scream of the title) who infuriate the moral majority and PMRC in the good ol' U.S. of A. with their ultra-fangorish music, lyrics and stage shows. With demonic dominatris Tara Payne on vocals and brothers Alex and Rod Royale on drums and lead guitar, The Scream blast death metal - of a very real nature - into the radios, TV's and teenage parties of America. Hero of the piece, AOR rocker Jake Hamer, discovers that a truly terrifying, soul-swalling being is behind the Scream's activities which include turning their fans into eyeless, rotting, rock and rollin' zombies who like nothing better than crashing a really good party.

Best bits of the book deal with concerts staged by The Scream, as they burn and mutilate thousands of onlookers in an effort to unleash the massed hordes of Hell upon earth. Also of high note is the way Skipp and Spector handle the human opposition, the Fundamentalist Christians (led by a rabid preacher) without degenerating this very real threat to rock music into caricature.

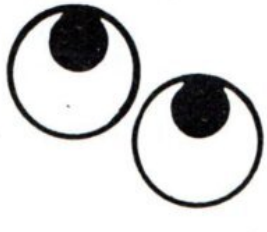
If you only buy one book this year, buy 'The Scream'. Read it with the lights down and your amp on full, and make sure you light the candles inside your favourite goat skull before you leap into this turbo read. Enjoy!

JUDGE DREDD 23
John Wagner, Alan Grant
& Carlos Ezquerra
(Titan Books) **£5.50**

Mega City One never has a quiet moment. The continuing chronicles of the dastardly Dredd include a visit from a nasty, squidgy, parasitic alien who insists on laying babies in other forms of life, an over curious journalist who uncovers a Judge way of dealing with less than controllable crowds, and an idle millionaire who has nothing better to do than play pranks on the city. It's all fun and games for Dredd, the most unfair Judge of them all.

This is another gem for 2000AD buffs, and those who aren't. I'm not a great fan of Ezquerra's mealy mouthed individuals, but I guess he relays the meanness of the man at the heart of the action. Whatever you think, Judge Dredd is a legend amongst comics, a twenty fourth book is on it's way. Need I say more?

LIZ EVANS



10th JULY '89

METAL HAMMER UK READERS CHART SINGLES

1. **TIGERTAILZ** Love Bomb Baby
2. **GUN** Better Days
3. **LITA FORD/OZZY** Close My Eyes Forever
4. **W.A.S.P.** The Real Me
5. **VIXEN** Love Made Me
6. **QUEENSRYCHE** Eyes Of A Stranger
7. **KINGDOM COME** Do You Like It
8. **POISON** Your Mama Don't Dance
9. **ONSLAUGHT** Let There Be Rock
10. **METALLICA** One
11. **VOW WOW** I Feel The Power
12. **CLAYTOWN TROUPE** Prayer
13. **BON JOVI** I'll Be There For You
14. **THE GRIP** Teenage Bride
15. **JUNKYARD** Hollywood
16. **GUNS N'ROSES** Patience
17. **ZED YAGO** Black Bone Song
18. **GUNS N'ROSES** Sweet Child O'Mine
19. **JOHN COUGAR MELLENCAMP** Pop Singer
20. **IT BITES** Still Too Young To Remember

METAL HAMMER UK HEAVY METAL ALBUMS CHART

1. **SILENT RAGE** Don't Touch Me There
2. **NITRO** Nitro
3. **TORA TORA** Surprise Attack
4. **CIRCUS OF POWER** Still Alive
5. **VENGEANCE** Arabia
6. **STRANGEWAYS** Walk Through The Fire
7. **DANGEROUS TOYS** Dangerous Toys
8. **BURNS SISTERS** Endangered Species
9. **AXXIS** Kingdom Of The Night
10. **MASI** Attack Of The Neon Shark
11. **GUARDIAN** Guardian
12. **BADLANDS** Badlands
13. **BANG TANGO** Psycho Cafe
14. **SARAYA** Saraya
15. **5 GUNS WEST** Bad Boys Rock'n'Roll
16. **GUNS N'ROSES** Escape From The Jungle
17. **DOGS D'AMOUR** Japanese Mini LP
18. **HENRY LEE SUMMER** I've Got Everything
19. **MELIDION** Lost In The Wild
20. **RAGE OF ANGELS** Rage Of Angels

Chart courtesy of SHADES, world famous HM record store, The Basement 9 - 12 St. Annes Court, Soho, London W1V 3AX

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SINGLES

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POSTER EXPRESS

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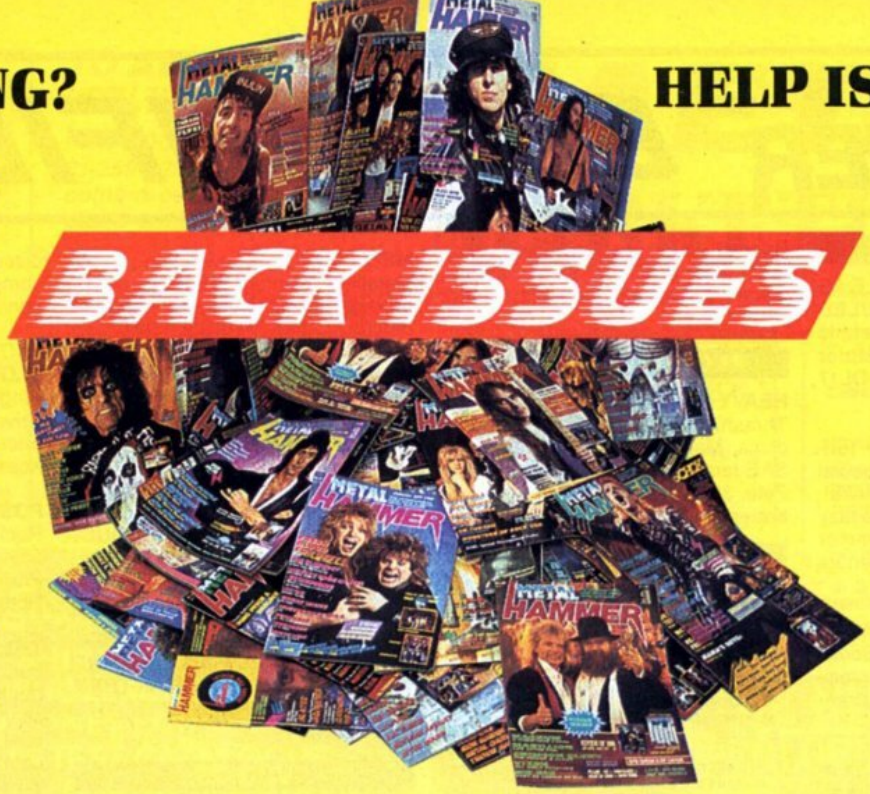

Missed a particular edition of METAL HAMMER you really wanted to see? You know, that one with the great pictures of Cinderella or the fabbo interviews with Anthrax, Metallica or Yngwie Malmsteen? Help is at hand. You can now order Back Issues of MH from detailed list below, dating back to 1986. Just tell us which issue you'd like and send a cheque or postal order payable to "Rockteam" for £2 each copy including p&p to
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Metal Attack 87

Gary Moore (cover), 16 page AC/DC special, Kreator, VoiVod, Cinderella, Bon Jovi, Shy, Magnum, Slayer, Malice, Helloween, Overkill, Steeler, Paganini, Manowar, Status Quo, Megadeth, Lee Aaron, Flotsam and Jetsam, Motörhead, Strangeways, Rock Goddess, Georgia Sattelites, Tesla. Poster: Tour Poster '87, AC/DC, Helloween

Metal Attack '88

Monsters of Rock '88 (special), AC/DC, Europe, Def Leppard, Judas Priest, Iron Maiden, Great White, Guns N'Roses, Helloween, Testament, 220 Volt, Treat, Kiss, David Lee Roth, Megadeth, Anthrax

No. 1 (JANUARY 1987)

Deep Purple (Ritchie Blackmore), Europe, Iron Maiden (backstage with fans), Slayer, Bon Jovi/Queensrÿche, Kansas, Krokus, New bands (Cinderella, FM, Victory, Steeler, Helloween, Crimson Glory, Tesla). KK Downing (guitar special), Deep Purple (History Pt. 2)

No. 2 (FEBRUARY 1987)

Kiss, Metallica, Michael Schenker, CD in HM, Ozzy Osbourne, Magum, Brighton Rock, Anthrax, Bruce Dickinson, Venom, Savatage, Nuclear Assault, Lemmy on beer, Vinnie Moore, Thin Lizzy (History Pt. 1) + Metallica-Poster

No. 4 (APRIL 1987)

Whitesnake (David Coverdale), Iron Maiden, Helloween, Tesla, Anthrax (own words), AIDS, ITB Agency, Shy, Lou Gramm, White Sister, Keel (Studio report), HM in Brazil, Overkill, Voi Vod, Savatage, King Diamond, Mercyful Fate, Led Zeppelin (History Pt. 1).

No. 5 (MAY 1987)

Judas Priest, Slayer, Magnum, Sex, Aids & Rock'n'Roll, Manowar, Crimson Glory, Iron Maiden, DIO (studio report), Billy Sheehan (bass player), Van Halen, Nightranger, FM, Poison, Mentors, Raven, Australian Rock, Led Zeppelin History (Pt. II). Posters: Bonb Jovi, Status Quo

No. 6 (June 1987)

Accept/Udo, Slayer, Scorpions, Helloween, Groupies, Marillion (Fish), EZO, Lemmy (bass guitars), Tony McAlpine, Celtic Frost, Testament, State Trouper, Strangeways, Bay Area Report, Andy Taylor, TNT, Pretty Maids (Own Words), Led Zeppelin History (Pt. III). Posters: Slayer, Helloween

No. 7 (July 1987)

Judas Priest, Sammy Hagar, Zodiac Mindwarp, Cinderella/Bon Jovi, Stryper, Terraplane, Metallica, Rory Gallagher (guitar test), Rage, Bathory, Ozzy Osbourne, Tesla, Y&T, Georgia Sattelites, Warlock, Chrome Molly, UFO History (Pt. I)

No. 8 (August 1987)

Kiss, Anthrax, Reading (25 years), Kooga, Ratt, Metallica (drum special), DIO, WASP, New York HM, Stan Bush, Coroner, Nuclear Assault (guitar special), John Norum (ex-Europe), Judas Priest (Own Words), UFO History (Pt. II). Posters: Anthrax, Megadeth

No. 9 (September 1987)

Def Leppard (cover), Mötley Crüe, W.A.S.P., Ozzy Osbourne, Alice Cooper, Aerosmith, Van Halen (Rock history), Tico Torres (drum special), Vow Wow, Anthrax, Motörhead, Tony McAlpine, King Diamond, Mammoth, Nuclear Assault, Twisted Sister. Posters: Warlock, Whitesnake, Sammy Hagar, Metallica, D.R.I., Testament, Tico Torres

No. 10 (October 1987)

Kiss, Warlock, Michael Schenker (studio report), Whitesnake, Blue Oyster Cult, Monsters Of Rock special, Bruce Payne (Deep Purple Manager), Reading Festival, Hades Kreator, Armores Saint (own words), Savatage, Van Halen History (Pt. 2)

No. 12 (October 19, 1987)

Warlock, Aerosmith, Celtic Frost, Kreator, Rush, Phenomena, HM Fantasy, Joey DeMaio (bass), Guns n'Roses, Faster Pussycat, Destruction (studio report), Accept, Def Leppard History (Pt. 2)

No. 13 (November 12, 1987)

AC/DC, Black Sabbath, Ray Gillen, Aerosmith (Trick or Treat), Marillion, Gypsy Queen, Iron Maiden (fanmag), Venom (studio report), John Wetton (bass player), Bad News, Chariot, Exodus, Bonfire, Victory, Twisted Sister

No.1 (December 31, 1987)

David Lee Roth, Slayer, Anthrax, Mortal Sin, Gypsy Queen, Zodiac Mindwarp, Hellion, Triumph, Silent Rage, FM, Vinnie Appice (drummer), DIO/Warlock (live on stage), D.R.N., Aerosmith, Samson, New bands (Diamond, Jeff Paris, Lion), Whitesnake. Posters: Mötley Crüe, 1988 yearplanner

No. 4 (February 29, 1988)

Judas Priest, Sabbat, Zodiac Mindwarp, Motörhead (Trick or Treat), Megadeth, Yngwie Malmsteen/Joe Lynn Turner, Steeler, Heart, Ted Nugent, Balaam And The Angel, Hellion, Black Sabbath. Posters: Alice Cooper, Celtic Frost, Metal Church

No. 6 (March 28, 1988)

Judas Priest (studio report), Alice Cooper, Dokken, L.A. Guns, The Grip, Yngwie Malmsteen, Krokus, Toxik, Rick Dufay, Chrome Molly. Posters: Scorpions, Metallica

No. 7 (April 7, 1988)

Def Leppard, Magnum, Iron Maiden, Voi Vod, Prophet, Anthrax (Fan Mag), Poison, Kings X, AC/DC, Fifth Angel, Dokken, Vicios Rumours. Posters: Krokus, Anthrax

No. 9 (May 9, 1988)

Judas Priest, Queensrÿche, Stryper, Scorpions (Classic Tracks), Fates Warning, Thrash and Speed Fan Mag (Slayer, Metal Church, Exodus, Over Kill, Megadeth), Nasty Savatage, Leatherwolf, Marshall Law, Michael Katon, Bonfire, HM Scandinavia. Posters: Slayer, Magnum, Iron Maiden

No. 10 (May 23, 1988)

Scorpions (in USSR), Iron Maiden (live), Kingdom Come, Hawkwind, Shy, Slave Raider, Sanctuary, Over Kill, UFO, Scott Gorham (classic tracks), Slayer. Posters: Status Quo, Bonfire, Kiss, Anthrax, Testament

No. 11 (June 6, 1988)

Queensrÿche's Chris De Garmo (own words), Van Halen, Metallica, Megadeth, Girls in Rock, Cinderella, David Chastain, Hit Man, Dweezil Zappa, Honeymoon Suite, Mekong Delta, Killer Dwarfs, Tony Iommi (classic tracks). Posters: Gypsy Queen, Yngwie Malmsteen

No. 12 (June 20, 1988)

Deep Purple, Helloween (studio reports), Oz Fox from Stryper (own words), Bill Wyman, Vinnie Vincent, Thrash & Speed Fan Mag Pt. 2 (Voi Vod, Kreator, Testament, Flotsam & Jetsam, Celtic Frost), Metallica (studio report), Jon Bon Jovi (horoscope), CDs in HM. Posters: Saxon, Uriah Heep

No. 13 (July 14, 1988)

Iron Maiden (over America), John Norum, Lizzy Borden, Ace Frehley (own words), Cinderella, D.R.I., Tokyo, Faith No More, Baren Cross, Riot, Judas Priest (classic tracks), Carmine Appice, Queensrÿche center spread, Acid Reign & Sacrilege (thrash metal burn up), Monsters Of Rock US '88. Posters: Scorpions, Aardschokdag

No. 14 (July 18, 1988)

Ozzy, King Diamond, Jimmy Page (own words), Poison, Kiss (Fan Mag), Van Halen, HM Worldwide (Glasgow, Peer Gunt), Chastain, Tigertailz, Treat, Vinnie Moore, Lillian Axe. Posters: Lita Ford, Van Halen

No. 15 (Cover: Iron Maiden)

Iron Maiden, David Lee Roth, Kiss, Megadeth, Guns N'Roses, Helloween, Testament, Anthrax, Razor, Uriah Heep (classic tracks), Treat (own words), Michael Schenker/-Mitch Perry (guitar setup), Great White, Robin Trower, Living Colour, Ozzy, White Lion. Posters: Judas Priest, Cinderella

No. 16 (August 1988)

Metallica, AC/DC, Manowar, Slayer (own words), The Quire Boys, Europe, Mantas, Def Leppard (Fan Mag), Shout, Wolfsbane, David Coverdale (horoscope), Guitar special (Paul Gilbert, Greg Howe, Jason Becker), HM Worldwide (Stone, Violence). Posters: Iron Maiden, Ozzy Osbourne

No. 18 (Cover: Helloween)

Helloween, Bon Jovi, Joan Jett, Cozy Powell, Stage Diving Special, Last Descendants, Kruiz, Cloven Hoof, Monsters Of Rock Special, Soho Roses, Onslaught, Balaam & the Angel, Dirty Strangers, Dee Snider, Joanna Dean, Craaft, HM Worldwide (Winger, Adversity, Circus Of Power, Suicide Squad), Mortal Sin. Posters: Kiss, David Lee Roth

No. 19 (September 26, 1988)

Anthrax, Jimmy Page, Monsters Of Rock Germany (Anthrax, Testament, Great White Treat), JoJo, Ozzy Osbourne (horoscope), Atrophy, Billy Milano, Vixen, Celtic Frost, HM Worldwide (Femme Fatale, Precios Metal), Black Magic (special story). Posters: Metallica (Part II), Helloween

No. 20 (October 10, 1988)

Deep Purple, Motörhead, Uriah Heep, King Diamond, Little Angels, Angel Dust, Bon Jovi (Fan Mag), Zed Yago, Sacred Reich, Rick Allen (drum special), Living Death, Suicidal Tendencies, Slayer, Nuclear Assault, Metallica (live), Aerosmith (classic tracks). Posters: Bon Jovi, Europe

No. 22 (November 7, 1988)

Queensrÿche, Manowar, House Of Lords, Meanstreak, Rock City Angels, Wrathchild (U.S.), Jetboy, Only Child, Wrathchild (U.K.), Gary Moore, Scorpions (Fan Mag), Balaam & the Angel, Kings Of The Sun, Laaz Rockit, Yngwie Malmsteen, HM Guide to London. Posters: Guns N'Roses, Slayer

No. 23 (November 21, 1988)

Iron Maiden, Quiet Riot, Raven, Cinderella, Lita Ford, Exodus, Testament, Liege Lord, Kings X, Nightranger, Ice Age, Rock Managers, Dare (own words), center spread Dogs D'Amour. Posters: Ozzy, Queensrÿche

No. 24 (December 5, 1988)

Bon Jovi, Dokken, Fish, Michael Kuton, Quireboys, Chrome Molly, Steve Howe, Poison, K 2, Anvil, Badlands, Holy Moses, David Lee Roth (live), Kiss, Europe (Fan Mag). Posters: Celtic Frost, Lisa Dominique

No. 25 (December 88)

Magnum, Marillion, Crimson Glory, Vixen, Mr. Big, Annihilator, House Of Lords. Poster: Iron Maiden

No. 1 (January 89)

British Steel Part 1, Bon Jovi, Doro, Kai Hansen, Ozzy, Circus Of Power, Bonfire. Poster: Manowar

No. 2 (February 89)

Gary Moore, Lisa Dominique, Judas Priest, Rush, M.O.D., Tesla, British Steel Part 2. Posters: W.A.S.P., House Of Lords

No. 3 (February 89)

Dio, Vow Wow, Def Leppard, Guns N'Roses, Celtic Frost, Desperado, Acid Reign. Posters: Vixen, Scorpions, Testament, Overkill

No. 4 (March 89)

Anthrax, Zed Yago, Metal Church, Deep Purple, Exodus, Victory, Chastain. Posters: Exodus, Tesla

No. 5 (March 89)

Doro, Europe, Poison, White Lion, Kingdom Come, MSG, Slave Raider. Posters: Anthrax Pt. 1, Metal Queens

No. 6 (April 89)

Rush Fan Mag, W.A.S.P., Vixen, Black Sabbath, Mötley Crüe, Hawaii Rock, Posters: Anthrax Pt. 2, Poison

No. 7 (April 17, 89)

Living Colour, Jeff Pilson, Whiplash, Ozzy Osbourne, Queensrÿche, Kreator, The Cult, Accept. Posters: Helloween/Kingdome Come

No.8 (May 1, 89)

Kiss, Magnum, Onslaught, Rick Emnmett, Deep Purple (Rock Retro), Russia's Woodstock. Posters: Gary Moore/Annihilator

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THE MEANS OF INSTRUCTION

A large proportion of letters how to either start playing an instrument, or how to improve technique. For many people, music lessons are impossible: due to lack of time or money: and the age old problem of finding a teacher who likes and can teach the same sort of music you like.

One alternative is the readily available video or audio instruction tapes, and books. These began about a decade ago with teach-in cassettes on starting to play guitar. These later branched into video, and slowly the major stars themselves began to record specialist teaching videos. This has now blossomed, and there can be few contemporary guitarists who haven't yet recorded their tuition video. Bassists, keyboard players and drummers have been slow to follow, but thankfully that situation is now resolving itself - with both Vinnie and Carmine Appice releasing video tapes recently.

But, like trying to find the right teacher, hunting down your favourite artists' video can prove to be a problem. Not all music shops stock different ranges of videos, and obviously different artists are contracted to various series of video tapes. But, help is at hand! (At last...) Guitar Player Ltd have produced a new catalogue, entitled 'The Guide To Music Instruction 1989-90'. Listed in the 138 page book are over 750 music books, audio and video tapes, covering everything from Bluegrass Banjo playing through to synthesiser programming: via a comprehensive collection of rock and metal product. To try and list all the relevant material would take up several pages - but here is a brief idea of the scope of the available instruction materials.

The new Backstage range of videos that will be seen for the first time at this years British Music Fair include the Appice brothers' pair of tapes, Carmine majoring on 'Rock Drum Clinic' while brother Vinny has created 'Hard Rock Drum Techniques'. On the guitar front, Backstage feature Craig Goldie, while bass is handled by Tim Bogert, and keyboards by Dio's Claude Schnell. All these are priced at £26.95. In fact, most of the videos retail for around the £25 mark - a price some people moan about, but, when it comes down to it: how much are you prepared to pay for a private lesson with your favourite star?

The popular Hot Licks Videos still represent one of the best selections: they list up Vinnie Moore, Bruce Kulick, Jay Jay French, Mick Taylor, Vivien Campbell on guitar, plus Dave 'The Beast' Spitz, Rudy Sarzo and John Entwistle. (All priced at £24.95). One feature I particularly like on the Hot Licks tracks is that they put both the music and the guitar notation on the screen at the same time - making this very easy to read, and even easier to get to grips with your favourite artists technique.

The full Guide To Music Instruction catalogue is available from

Guitar Player,
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The price is £2.00 (inc postage) and this is refundable on all orders over £15.00.

AXETTES FOR THE POOR...

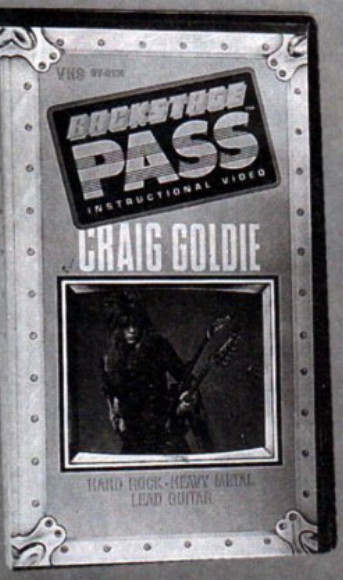
Always wanted to own a Charvel but couldn't face smashing up the piggy bank? Well, the company have now decided to break the chain of copy makers, who churn out thousands of Charvel clones every year, by introducing their own range of low priced Charvel type guitars. These will be first shown at the British Music Fair, but out preliminary information suggests that these are going to be a major success with UK guitarists. Called The Charvette (ugh!) Series, the guitars look much like their 'real' namesakes, but the pricetags are just about a third of the average Charvel. Typically, the 'model c200'. with a reversed headstock, three pickups and tremolo, will retail at about £199.00. Up from that is the model 275, with a Jackson locking trem system, which will retail at something around £275.00. All in all, these seem to offer the young or new guitarists the chance to buy a 'big name' guitar pretty early on in their careers, which should be great news for aspiring young axepersons everywhere.

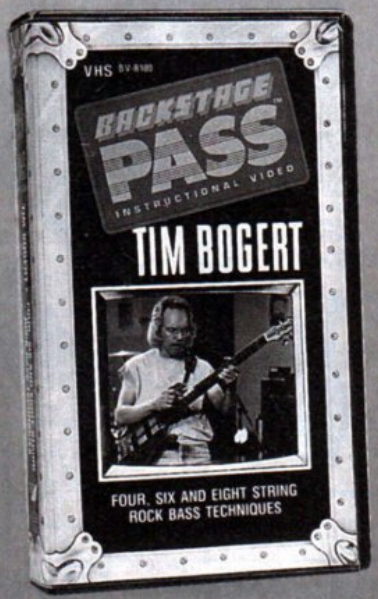
Details of the new Charvette range is available from their UK distributors:

John Hornby Skewes
& Co Ltd.,
Salem House,
Garforth, Leeds LS25.
Tel: (0532) 865381.

Finally, watch this space: a whole new series of Behind The Scenes features on the innermost workings of the rock industry is planned: complete with all you need to know about PA, lights, pyros, stage costumes, getting endorsements, sponsorship and tuition... can you wait. (You're gonna have to... I haven't written it yet...)

TIM OAKES





LAST CRACK

'WAITING FOR BUDDO'

Before I actually talked to Buddo of Last Crack I was vaguely harangued by a record company personage who said: *"Hey, I think I'd better let you know that he's a very intense guy, a very deep person who has his own ideas and philosophies."* I said: *"That's fine, me I'm superficial as fk, we'll make a great pair!"* Well, it's not what you would EXPECT to hear from a group that sound as if they should look like the rougher end of LA Guns and come on resembling early Ratt but with twice as much balls. You presume such a band to be talking of wine, women and general wickedness, not pissing you around with IDEAS! So, of course I wasn't buying it - then, but by the end of the conversation I had the price tag of credence sticking out of a rather shamefaced and lop-sided grin. The interview was conducted in a stream of consciousness scenario and that's how you'll get it.**

BIRTH

"The band were born in Madison, Wisconsin, where playing and evolving any style is notoriously difficult. Clubs in the mid west want you to play juke box music, that is cover other peoples material note for note. They aren't interested in originality."

So the band did what?

"We put a demo tape together and it happened to go to somebody we knew in Madison, from there to Minneapolis, and from there it got into the hands of Jake Wisely (definitely mis-spelt) *who enjoyed it, wrote about it, and sent it to Monte Connor* (he of RR extraordinaire fame) who liked it and so on we went!"

Here then is a band that didn't exactly have to pay their five year bar room dues before being discovered. But be it fate or chance there is definitely a vibe about this group, an interest generated not least by the fact that with a sound that has been described as laying low somewhere between Aerosmith and Guns N' Roses, Last Crack ain't exactly a typical Roadrunner thrash loving, crossover shovelling, straight down the line heavy metal offering.

"Roadrunner were attracted to the band because we are a mixture of different ingredients and I think that Last Crack have a marketing potential that some of the other Roadrunner acts may not have. Visually we look interesting and as a band we know how to manipulate images. Our music is acceptable to a wider range of people but most of all there is this massive untapped potential to be realised. Even though it has all happened virtually over night my intuition tells me that it is right, that we are on the ball, that we are ready and that positive things will happen for this band."

TIME FOR CHANGE

Potential is a great and greatly misused word, but Last Crack slam together high power kick arse rock and roll with lyrics that however deliberately obtuse and vague, make you think.

"Ever since I've been in the group I've always sworn that I will not endorse being a party band or indulge in a party attitude.

There's too much going on in my head for such superficialities."

And a change for the better methinks, because transition in a sense is what the startling frozen statement of the cover, the power and raw aggression of the songs and the stripped glinting bones of Buddo's strong personal idealism, hint at.

"Last Crack itself stands for anytime there's a change. Reaching different levels in anything you do, in your job, in your hobby, in your very day to day existence. You reach certain intervals where new things have to break open, where things just can't go on the way they are. Last Crack is that boiling point. That moment." 'Terse' *"Boil Over. Break It Open. Break It."*

TRANSCENDENTAL RELEASE

I know a built in mystique when I get slapped in the face by one, but, and I realise I'm labouring the point, there IS something inherently different about Last Crack, a unique cerebral fusion of power and emotion that Faith No More, Jane's Addiction and even Queensryche, have all dipped their neckerchiefs into.

"I don't listen to a lot of music, basically what I do is read books and adapt ideas, and then when those ideas come out in various expressions, that's the music. There are certain sustained themes running throughout the songs with the emphasis always being on the individual taking responsibility for their own actions. If that could only take place a lot of problems would be eased. People have to deal with and win through tremendous pressures, and it's hard not to be distracted or diverted by the passionate side shows of life. To take the pain and continue to try to put the same effort into getting what you want day after day. To incorporate the tension and frustration."

Very, very personal stuff. I reckon we have a guy here who i pouring out hurt and ambition, tw oily otters, because he wants it t make that difference, publicly an probably privately too. Almost cathartic experience perhaps?

"That has come to mind. Lyrics are a way of putting everything out, getting everything on show. Even the album cover (nude, nude Buddo) *that's a catharsis in a way. It's all relative, all linked to my individual psyche. Playing in bands, living and learning how to function. Getting the right perspective and holding onto it. You must understand that today, working in mass global corporations, the individual gets mown over, singularly he no longer counts, therefore he feels no responsibility. But everyone is responsible and if you truly feel that it will show itself in the way you live and conduct yourself. The real strength is always to be found inside"*

The only thing of any size within this old boy is a pair of rather fluffy kidneys suffering severe and sustained alcohol whiplash, but it's nice to see class raunch and roll indulging in deep thought rather than deep throat for once. I look forward to their bright future.

John Duke

CAFE SOCIETY

IT TAKES TWO TO TANGOMA

Valerie Potter Speaks To Joe LeSte

Bang Tango *deserve* to be interviewed on the strength of such a evocative name alone - and according to vocalist Joe LeSte he thought it up to describe their very own kind of music.

"I liked the word 'bang', because it's aggressive and that's our music - heavy, right in your face - bang! But then, at the same time, the other side of our music is a groove, a sway, like a tango... I put the two together and people loved it."

GIRLFRIEND

Bang Tango was formed nearly eighteen months ago when Joe moved from his native San Diego to Los Angeles and joined forces with guitarists Mark Knight and Kyle Stevens, bassist Kyle Kyle and, later, another pal from San Diego, drummer Tigg Ketler. Although the city of Los Angeles may seem like some kind of musical Eldorado, Bang Tango found out the hard way that it's a struggle to get noticed amongst all the other contenders jostling for music business attention and for the first ten months of their existence, the band gigged extensively.

"We did seventy shows in about ten months. We played everywhere, in front of anybody, at any time! When

you play a show in L.A., it's just like this: the first ten to fifteen shows you play, you've got an audience full of musicians in other bands and all their girlfriends; they're going to stand there and look at you and they're not going to clap, so it's almost impossible! Basically, it's like going after a girl who's already got a boyfriend! They're just not interested, so you've got to play your ass off until you win them over.

"There's a lot of bands there; if you're five good-looking guys, you get together and form a band! For that ten months we played in L.A., I was on the phone every single day - I mean it, every day! - five hours a day, calling up every kind of management company, every production company, every record label, every magazine - everybody! I was calling them all the time - people hated me! I was constantly bugging them, going, 'Hi, this is Joe!' and they'd go, 'Oh, shit, it's him again!' But in that time, we had three solid offers from major labels and four or five that were interested. You have to fight and win your way there; people don't just succumb to the fact that you're new."

Bang Tango bear the singular distinction of being a band that was signed without ever making a demo tape, because they couldn't afford to!

"The first time we ever taped anything was when we did this soundtrack for 'Black Roses', which was a B rated horror flick. These weird producer guys came by our studio and heard us playing and said, 'Would you like to do a song in a movie?' We were really excited, because we never could afford to go into the studio - we didn't even make flyers, 'cause we couldn't afford it!LA

"These guys were down to see somebody else and they just walked into our studio and said to us, 'We're looking for a certain type of band and you guys fit the bill. If you do it, we'll let you record another song free.' So we gave them 'I'm A Stranger', which is a song that we were going to dump anyway - and we never did end up getting to record that second song! When I first joined the band, we had another drummer and he took so long in the studio doing 'I'm A Stranger', it turned out that we took the all time up and we couldn't record the other song! But the soundtrack didn't draw us that much attention, so we continued to play and do our thing."

DRUG ADDICT

However, their hard work paid off when they come to the attention of an independent company, World of Hurt, who put out their six track live mini-album, produced by Megadeth producer Randy Burns, shortly before the band signed to MCA/Mechanic.

"World of Hurt offered to come down and record us live and put 10,000 copies of vinyl out. They set up a whole thing at this place in Hollywood - they paid for all kinds of beer! - and we invited two hundred of our friends down. We played the set once and then we took a break, and we then did the same set again, and again, and that was it. When we play live, it's not like seeing Van Halen or Poison, where everyone stands up and knows all the lyrics and waves their hands back and forth. We're the type of band where we leave people standing there with their mouths wide open! When we play our stuff, I like it to be so that when a guy and a girl walk into the club, the guy feels like suddenly he's the coolest thing, and the girl feels like she's the sexiest thing, in the world.

"The live album's done really well. It hasn't had any advertising or anything and it sold all 10,000 copies from the first pressing, and the second pressing sold 10,000 too, so there's 20,000 people out there who's hearing out live e.p. When someone tells you they're going to send out 10,000 copies, you sit around going, 'No advertising - what 10,000 people are going to buy this?' Well, apparently, there's 20,000 people who have already bought it! And not only that, but in our own home town, they're selling some copies for forty bucks a piece, 'cause you can't even get it. I almost want to fall on the ground and start laughing, because I can't believe it!

"The whole trip about Bang Tango is that the chemistry of the band is really good. We're very sincere about what we play and we don't get on stage feeling like - I'm not going to sit here doing an interview and say," (adopting a wasted tone) *"'We're so f**king drunk, we do so many drugs, I get laid so much...' We're not like that. We believe that you don't have to be a full-on drug addict, and get drunk all the time, and be an idiot, to get on, and play hard rock and roll, and kick ass on stage. That's the way that we feel. I really would like to see tons of people buy this album and believe in something that's not some idiot drug addict."*

Does that mean that you don't approve of bands like, for example, Guns n'Roses?

"I don't approve of the fact that they exploit the shit out of the fact that they do drugs; I think that's totally stupid, because they're very talented, they're very good musicians, they're a really good band. When there's some kid out there, fourteen or sixteen years old, contemplating whether he should stick a needle in his arm or not, and then he looks at it from the point of view of 'Goddam, this band's doing it and they're successful; I can do it and it's not going to harm me.' I think that's really ridiculous - it can really hurt people out there, so I think if any band does that - not even specifically them - they should consider who they're affecting out, 'cause people idolise those guys. That's just the way I feel.

"Actually, I shouldn't be saying this - I got drunk off my ass last night! I'm telling you all this, and me and my bass player Kyle Kyle went out last night and ripped it up because I'm in New York for my first time. I stumbled in at five o'clock! I don't go out and preach to everybody - we don't talk about it much in the band, but we just don't do it either."

CANDY

Back to the music.... Bang Tango recorded their first, full-length album 'Psycho Cafe' in Austin, Texas, six months ago, with Howard Benson at the controls. Why the change in producers?

"The World of Hurt record wasn't like a big budget thing - and Randy Burns was the cheapest producer everybody knows!" (laughs) *"No, no - to tell you the truth, World of Hurt could only get hold of a few producers at the time and Randy Burns did Megadeth's 'Peace Sells' and we thought that sounded cool, so we jumped at it. You know, when you're young and people are waving candy in front of your face, you want to go for it!*

"Howard Benson was totally our idea. The record company gave us ten producers and we could have gone with anybody really, but we were looking for that Billy Idol 'Rebel Yell' sound - something that ran along the lines of really cool production but still with a street sound, that didn't lose our edge, and this guy had it. He's a genius."

ENTERTAINERS

The end result is a vicious album that you wouldn't want to meet in a dark alley late at night; exploding with raw excitement and energy, it's bound to produce comparisons with, you've guessed it, Guns n'Roses. Hopefully, it will prove an ample reward for all the band's hard work in the past. If it's any consolation to aspiring musicians out there, it seems that the story is the same the whole world over; nobody wants to know you till everybody *wants to know you.*

"The more I think about it, just talking to you, we turned the tables incredibly, because when I was calling all these people in L.A. and we played live all the time, everybody there was not interested until we started getting a lot of attention. For the first five out of the ten months, people were like, 'I don't know who you are - send me a demo tape', which we didn't have. And then the second five months, they're calling me up, taking us out to dinner and everything else. It really turned for us.

"The whole key is to pretend that everybody else is paying attention. The first five months, those people wouldn't talk to me, but the minute they heard that so-and-so over at such-and-such a label was interested, they were all calling me up! The sad thing is, when I started out with this band, I wasn't a big business person, but I ended up that way, because I believe in the music and my band so much.

"We're entertainers - we love what we're doing. The reason for us getting a record deal wasn't to make a bunch of money - we did it so people can hear our music out there, 'cause we really believe that we've got something really cool, and sexy, and grooving, and everything else, and we thought, 'People just gotta hear this!' The sad thing is, they don't look at you like that - they look at you like a product - and Bang Tango isn't out there for that. They don't look at it like 'These guys are sweating it out - they really love what they're doing.'

Valerie Potter

BASS SPECIAL

Bob Daisley

pic.: Michael Bussmann

There can be few careers in the history of rock that can compare with that of Bob Daisley - both in terms of sheer diversity (he can list up Ozzy, Gary Moore, Uriah Heep, Rainbow, Black Sabbath et al amongst his clients!) - and also in the output of material written by him. We managed to slow the international trekker down just long enough to pin down the true facts of his past career... and also to find out quite how he creates the bass sound that has been called 'The Daisley Depth-charge'...

I've always had a strange fascination with those old Pete Frame Rock Family Trees. Though others may sneer and point out that they are all past history anyway, in my view they happen to remain as a social commentary of rock music through the ages, by the simple manner of laying out who was in what band, when, and for how long. Now, if Pete Frame were to draw a dead straight line down the centre of his page, and mark the top of it 'Bob Daisley' - then out from that line would branch most of the cream of British rock. His thunderous bass riffs have graced a whole string of albums - but what a lot of people don't realise, is that Mr Daisley actually wrote a great deal of those same albums too...

But, far from the shores of Great Britain, the story of the Bassmaster begins down under, in his native Australia, the story of the early years of Bob Daisley begins with a cautionary tale, of how door to door salesmen can change your life forever!

"I was born in Sydney, West Australia, and I grew up there in the 1950s, listening to the new records as they were imported, and the radio. At that time, the airwaves and the record shops were full of Elvis, Buddy Holly, the Everly Brothers - you know the story! Anyway, when I was 13, a salesman came around to our house, basically asking if anyone wanted music lessons. I got myself roped into this, got encouragement from my parents, and went down for the lessons. They were mostly classical guitar and theory of music, but one week they brought in this band to play for the students. They played Ventures and Shadows material - and the bass player had this huge great Fender bass. One listen, and I was hooked! After that came a great deal of hassle until I eventually managed to get a bass of my own, it was a Futurama. That bass (complete with various sets of Burns strings that were wrapped in black vinyl) lasted me for years."

TENDER AGE

Thus equipped, the 16 year old Daisley found himself not only playing in a local band - but in the Aussie charts too. The band were The Delowares, and they enabled Bob to go professional at the tender age of 17 years. At that time (the late 1960s) the emergence of mainstream rock music was the second

major change in his early career.

"I was in the Delowares, and then a band called The Power Pact - they actually toured around other cities in Australia, which gave me some idea of how other music places were shaping up. But at the time, I was listening to the stuff coming out of England: mostly Cream and Jack Bruce - really heavy blues. So, I joined a band called Kharvas Jute. I think that was when I started writing seriously, and I was getting deeper into that when they decided the time had come to try and crack Britain. Off they went - and later they did call and ask me to get up there and join them. So, the usual thing happened, I sold the car, sold my equipment, everything! And then they cancelled... But, I had the ticket anyway by then, so I decided to come to Britain on my own.

"Once I got here, it was a case of doing anything and everything to keep going. I did everything too - I was a flatcleaner in bedsitland, a waiter in various restaurants, you name it I did it. At nights, I used to go down to The Speakeasy, a London club which just had these endless jam sessions on stage. All the stars used to turn out for it too - Jeff Beck, Keith Moon, members of Yes - all sorts in fact. Over the time I went there, I got to know everyone, and got introduced to Stan Webb who had a band called Chicken Shack. I stayed with that band for just over two years."

For the uninitiated, Stan Webb's Chicken Shack were (and are!) a seminal blues band, led by eclectic electric guitarist Stan, Previous members included Christine McVie (Fleetwood Mac) and many of the 'blues royalty' of that era. But by 1973, Bob had decided to seek pastures new - a seminal metal act? Hardly!...

"In '73 I was contacted by Ray Dorset, and after a while of discussing things, I eventually left Chicken Shack, to join Mungo Jerry for a year..."

Mungo Jerry???!!!

" Yes! In fact, it was a great move. We had three top chart singles that year, got on Top Of The Pops - everything! But, after a while, that sort of thing loses the fun element. In the end, I called it a day with them, and went back to Stan Webb for a while. By that time, he's recruited a new lead guitarist called Robbie Blunt, and another guy called Ariel Bender. Later on Robbie appeared in Robert Plants' band - but long before that, Ariel decided to form a band called Widowmaker..."

Widowmaker, formed in 1974, included Bob on bass, Huw Lloyd Langton on lead guitar, Ariel Bender on vocals/guitar, Paul Nichols on drums, and Steve Ellis on vocals. Together (through some minor line-up changes) they recorded two albums 'Widowmaker' (1975) and 'Too Late To Cry' (1977). Both of these are fairly lightweight rock (compared to todays thrashability), but both displayed much of the power that was to come from the individual members. The Daisley bass lines on tracks like 'Straight Faced Fighter', 'Pushin' & Pullin'' and the earliest Led Clone of them all: 'Sky Blues', are major pointers to the way that rock bass itself has developed over the years. far from the pin-down-the-beat school of fourstringing, the bassists of the mid 1970s were developing their transition towards the fluid and participant role of the bass in rock. But, sadly, while Widowmaker were a fine band, the chemistry between them proved volatile, and during one particular U.S. tour, tempers flared and the band parted company - Bob to a cooling off period in Los Angeles, there to meet up with one Ritchie Blackmore.

AUDITION

"LA was just somewhere to go, but I had heard about the music thing there, and when I finally arrived I heard that Ritchie was looking for a bass player to join him in a new band. Well, I managed to catch him for a drink one day, and heard that they'd actually auditioned over 40 bass players, and Ritchie was still looking. So, I got the job, and that was the start of just six weeks of rehearsals before we went out on the road with Rainbow. I did one tour and an album for the band."

What of the infamous Ritchie temper then?

"Oh that! I think people get the wrong impression actually. He's fine - if you are on the level with him - but if you a fall out then things can get a little bit, er, unpredictable!"

The turbulent Rainbow ejected Bob from the line-up, and Roger Glover returned to Ritchies side once more. Bob turned to sessions (which he's done on and off throughout his career), but during this time, he was subject of the sort of treatment that doesn't just put your nose out of joint - it smashes it all over your face...

"I was doing sessions and things when I got a call from Ronnie James Dio. He said 'Hang on there Bob, I'm forming a band. Don't do anything yet! Stay put and I'll be in touch. I'll send for you...' Well, time went on and on, and I heard nothing from him. Then I picked up a Music paper, ages later, and read the news that he (Dio) was joining Black Sabbath! So much for waiting...

"Sharon Arden (now Osbourne) rang me up a few days after that to find out if I knew any good guitarists that were available, because Ozzy was on the look out. Then about a month later, I actually met up with Ozzy at a gig by a band called Girl. He suggested that we got together to try a few things out, so up I went, and there was Randy Rhoads, Ozzy and me, plus various local drummers. And that was how we started. It was simply sessions, with the three of us getting down to creating some new material. I started writing again almost immediately, but of course we had to get a drummer first. That took ages! We auditioned about 30 or 40 in all, and the very last guy through was Lee Kerslake from Uriah Heep."

It was with this line-up that Ozzy recorded the 'Blizzard Of Oz' LP - a quite astonishing solo debut, which managed to find favour with both the old Sabs fans, and a whole new audience who would become the Oz Army of later years. It must be said, though, that the early days of the Oz band were rather like a musical chess game with Bob joining the band, leaving with Kerslake to rebuild Uriah Heep, then rejoining Ozzy a year later in '82 on a pass out from Heep, but leaving again later that year.

"I suppose it must look a bit messy from the outside! But after we had finished 'Blizzard Of Oz' we did a short U.K. tour, and then Ozzy wanted to start work on another album. I'd done all the writing for 'Blizzard' and then settled down and wrote 'Diary Of A Madman'. After that, well, Ozzy decided he wanted an American band instead - so Lee and I went to Uriah Heep. I'd called Mick Box up and talked it out with him, and Peter Gulby had been recruited as vocalist, and it was just...immediate! We started work immediately on the 'Abominog' album."

HEEP

His association with Uriah Heep came during a time when their international popularity was hardly massive. An 'old school' band in the British rock scene, their style was rather more 1973 than 1983, but with the Daisley Depthcharge behind them...things certainly started looking up - and 'Abominog' proved to be a comeback LP of no mean proportions. But (and there is a 'but' to every twist in this tale!) Bob got another call from Ozzy some 18 months later. By this time, Randy Rhoads had been tragically killed in an aircrash, and The Oz was trying hard to keep up a band that was going through personnel like a vampire goes through plasma...

"When Ozzy called up all that time later, well, I didn't really know what to say to him. But, he'd gone through a lot, and was really trying to start up the whole thing again: a new album, everything. He wanted me to start writing for him again, and, after a while, I decided to go back. Randy had died, and Ozzy had brought in Jake E. Lee on guitar and some nutter on bass - oh yes, it was Don Costa. Well, he got sacked (for one reason or another) and I got myself thrown into the deep end again. We began the rehearsals, and we had only hours to get the whole thing together before we had to play at this massive festival somewhere. I think I actually had about six hours of rehearsals before we walked out in front of over 40,000 people - insane!"

Phew! Bob's quiet recollections (with only a trace left of his Antipodean accent) cover the gamut of rock history - he wasn't only there, he was doing it! Throughout, I can't actually work out how the guy manages to keep his temper - I mean... if half the sh*t he took on board happened to me, I'd be out looking for serious freelance vigilantes..."

Despite his hurried baptism of fire before 40,000 discerning Oz fanatics, he survived the experience, and began the writing that would become the 'Bark At The Moon' LP. Not that there are any great credits going for doing a job like that, (you have to hunt for the Daisley moniker among the credits, and it is also the same case with 'The Ultimate Sin'). Seems it gets harder and harder to get a 'by-line' these days...

"After 'Bark At The Moon' was finished and out, we went off on the usual world tour thing, and as usual with Ozzy, we almost immediately started thinking out the next album. To even try and think about following up something that was so successful was pretty hard, but eventually I had pieced a few ideas together, and the demos for 'The Ultimate Sin' began to take shape. But (there's that word again!...) I didn't actually get to play on the album itself. Things within the band had become unsettled, and there were strong wills that conflicted. IN all, I think I was listening to what Gary (Moore) was doing, and had grown to like it more as time went on. As usual with me...events moved fast, and I heard that Neil (Murray) was out and I was in. Then, like Ozzy, we had just five days to rehearse 14 songs, a couple of days to do videos, then a Marquee date, and then, all in the same breath I think - we were off to Ireland. Technically, I was still with Ozzy! But some times you have to take decisions pretty damn fast, so I swapped seats and joined Gary full time."

While Bob was indulging in a little high level musical chairs at that time, there was also quite a lot of moving around from band to band. In retrospective, by looking through the music press of the time (1982-5), it is fairly clear who went from one band to another - but what isn't clear after this passage of time is why? Neil Murray trotted to and from Whitesnake, Tommy Aldridge commuted between Ozzy and Moore (as were Don Airey and Bob himself), and all in all, they seem to have spent years simply flitting from one act to another! Suffice to say, that Pete Frame Family Tree I mentioned is starting to look a well-tangled mess...

In addition to Bobs long term service with Gary Moore, it is also interesting to note that he has also been out and about doing sessions for the past years with the likes of Yngwie Malmsteen and Bill Ward. He also got the call to zip over to the island of Monserrat, to Air Studios, and get down to some serious riffing with Black Sabbath. This was for the 'Eternal Idol' album (though on the credits department both Bob and Eric Singer are credited, though whether Singer actually played on the LP isn't clear...)

So there we have The Life & Times Of B. Daisley Esq; from the Delowares to Gary Moore, via a whole lot of eleventh hour phonecalls, rediculously short rehearsal times, and more chair swapping than the average auction. As a postscript to the tale, Bob was asked a couple of days ago to guest on a track by...Chicken Shack - fourteen years after he left the band.

The Pete Frame Daisley Tree has been axed (sorry...) but I'm afraid I simply can't get hold of a sheet of paper big enough!

TIM OAKES

P.S.
BOB DAISLEY ON BASS PLAYING

We asked Bob to give readers a few tips on bass playing.

"To begin with, try and listen to as many different styles of bass playing that you can. Don't fall into the trap of thinking you may get too influenced - just listen to as much as you can, and you'll pull through and develop your own style. Also, play along with records - and again, vary the styles a lot so you develop your playing in different areas.

Learning the theory - the rudiments of music - is a good help, but I don't think it's essential (unless you plan to play sessions of course). Practice is very important, aim to try and get in at least a half hour every day, preferably an hour, learning new things as you go along. Playing along with records will help develop a sense of timing - which is the essential ingredient. No matter how accurate you are, if your timing goes ...you've messed it up!"

THE DAISLEY DEPTHCHARGERS

Futurama Bass (Model not known.) Gibson EB2/EB3, Fender Precision (1962 Salmon Pink... drool). Ampeg SVT Series Bass Amps, Ampeg 8x10; cabinets, Acoustic 8x10; cabinets, Acoustic Reflex cab, Marshall 4x10; cabs. Picato Light Gauge strings, Jim Dunlop plectrums, 10 lightning fast fingers...

Virus

OUT OF THE ASYLUM

WHEN HENRY Heston explains that he and Tez Kaylor met when they were in the same children's home together, it starts to put the irreverent, hard 'n' nasty anti-establishment thrash of Virus into some sort of perspective. It also raises worrying questions about the competency of whatever Social Work Dept. had this pair in their charge.

Notorious as the too-loud, over-tattooed bad boys of the U.K. thrash scene, Virus were one of the first U.K. thrash bands, though their attempts to run before they could walk left them ostracised by British fans. Undetered, they've struck back with an expanded line-up (new guitarist Coke McFinlay, first heard on the 'Force Recon' album, has fleshed out the raw bones of Virus much in the same way that 'Frank' built muscle upon his skeleton in 'Hellraiser'), and their faith in the indie label Metalworks has paid off in the shape of a well recorded and produced third album 'Lunacy', complete with a promotional campaign that would put most major labels to shame.

AT THE same time the band (Heston: guitar and vocals, McFinlay: lead guitar, John Hess:bass, and Kaylor: drums) have been absent from the live scene for some time, which was the first point I put to them at a Ladbrook Grove drink-up and showdown.

"We've been on holiday" grins Henry, "I've been to New York, had a good time, sat on the beach in Brighton. We've just let the rest of the bands get on with it. Now we're looking forward to the next lot, s*** it's going to be f***in' mental."

'The next lot' happens to be a series of warm up gigs to get the band back and running, film a live video and co-incide with the early release of the album in Wales, where the band assure me that the fans are dying for thrash gigs.

Henry: "I guarantee if you come down to this gig in Wales it'll be a riot, we haven't played for so long, so people are gonna do it. Look at American bands, you say we haven't played for a long time, but American bands come over once a year and the gig's sold out, yeah? British bands that play thirty British gigs a year, they just bury themselves. People go 'I've seen them, I'm not going this week'."

Tez: "Look Mark, we've come out after a year off, we're doing two gigs and they've both sold out in two days, that says it all really."

"All we've been doing is rehearsing and getting on with it, we've got other things to do as well," H.H. explains to the sound of beer glasses smashing (accidental, you understand), "I want to enjoy my life, being in a band is f***in' fun, as well as f***in' doin' whatever you wanna. Everyone who takes it so seriously just gets dropped, a load of s***."

So what happens after the U.K. gigs, Henry?

"I'm goin' back to bed. Nah, we've got some s*** sorted out in America, which is a sore subject with us after Death f***ed up a tour for us, but that's old news...we've just signed to a new agency who've promised us a tour with a prominent band, I've got no reason to dispute that but I just want to see it happen, I won't take nothing seriously till then but I'd love to play to the crowd out there."

As ever, Virus remain apart from the pack, rogue lone wolves stalking out their own paths (though the likes of Acid Reign and Lawnmower Deth have a lot of time for them). If this is the result of their 'naughty-boys' reputation, is it one that the band find amusing?

Tez: "We're not naughty boys!?! It's amusing, but I think people don't really know us well enough, it's just 'look at those tattooed f***s, they must be hooligans', that's bulls*** and they don't even know us."

Henry: "We're just on the level, right? The press have all given us a bad time at some time or other, and it's all been washed over now, we want to get rid of all that s***. I admit there has been trouble, I can't deny it, but I'm saying that it's been provoked and exaggerated."

FOR SOME reason, despite the reluctance of some British factions to acknowledge Virus, they've never had trouble getting gigs with acts like

Suicidal Tendencies and Death Angel. Why is this?

Henry: "We get on with these bands, there's no problem there. Americans don't look at things the way the English people do. When we went to America you just realised how pussywimp people over here are. You walk around New York at night and any ten year old can walk up to you with a gun and shoot you, it makes no difference what you look like."

So would you legalise guns here, Henry?

"I didn't say that! No, I wouldn't legalise them. I might have my own guns, but I wouldn't want everyone else having them! I'm fascinated by them, it's sort of scary. When I was in New York I was scared of them, it was only cause I was with locals I felt safe."

Although the band had the aforementioned U.S. tour with screaming noise specialists Death blown out at the last moment (through no fault of their own), non-performing visits to the States have left their marks on the Viral-sound.

Henry: "If you're comparin' us, like, my favourite bands are Agnostic Front, Leeway, Murphy's Law, Cro-Mags, New York Hardcore bands...Dire Straits, heh heh heh, they're doin' a Hardcore album and I'm producin' it, giving it the 'Pray For War' touch, heh heh. I'm into them sort of bands, everyone differs in the band with what they're into."

Tez: "I listen to Suicidal (Tendencies) and Sacred Reich all the time, that's all I listen to...and The Cult. The best band I've seen recently? Exodus, Sacred Reich... Exodus were the best, I loved them."

Henry: "How many bands do you know who go to gigs and actually f***in' enjoy themselves? Instead of standing at the bar posing we just go and get f***in' pissed..."

Tez: "We've met a lot of people who respect us because we're out there dancin' with the rest of them. You're supposed to have a good time y'know? We like to get pissed, go and have a good thrash around, do a bit of stage diving, we're into doing that."

THIS TIME around, the lyrics fit in more with the general themes which proliferate in Hardcore/thrash, which is a move away from the nuclear/Vietnam material of previous years, true?

Henry: "I wrote about Vietnam and a lot of other things, I wrote 'about' it, not 'for' or 'against' it, I wrote about it, as a history. There was more death in that than in the Satan s***, but I got slagged off for that because people didn't understand it."

Tez: "These (new) lyrics might not be the best lyrics in the world, but they're saying what we believe, we see the world as being f***in' s***, that's what it's like. It's important for us to say something for once, people think we're the tattooed morons who don't know what they're talking about...we sat back and we thought f*** 'em, we'll write what we want to write about, we tell the truth as we see it."

The opening track, 'Seeing Is Believing', is directed at the media for the following reasons...

Henry: "The press the news, every thing, don't f***in' believe what they write, check it out for yourself! When you read the lyrics to that it's about opening up your own f***in' eyes, not just buying the trash every week and believing it."

Tez: "Look at The Sun, how many people read that rag?"

Virus, naturally, prefer The Sunday Sport because it's 100% bollocks with no pretence of reflecting reality, and for the naked woman count.

The title track of the album sees Virus dealing with the subject of drugs.

Henry: "'Lunacy' is real anti-drugs, the main line in there goes 'is this what you want? Smoke or coke, smack or crack, is this what you want?', I mean, use your f***in' nut. I know a lot of people are going to say how can they be anti-drugs when they drink like c***s, and we drink like f***, right, but when you've had enough drink you're sick and you're ill, you learn your lesson hopefully. That's one thing we saw when we were young..."

Tez: "A lot of my friends are f***ed up because of drugs."

Other subjects covered include legendary/notorious Scottish ex-convict Jimmy Boyle ('Sense Of Freedom'), attitudes towards pain and cancer ('The Pain Will Pass') and American 'rednecks' ('Bad Blood'). All dealt with in fairly blunt, unsophisticated terms, but that's Virus for you, certainly they're demonstrating an ability to diversify and tackle subjects you'd not expect of them if your concept of what the band's all about is based on the usual mis-information and preconceptions.

Henry: "'My Life' is about a kid me and Tez were in the childrens home with, who committed suicide off 'Beachy Head'."

Tez: "The taxi driver took him up there, for three quid. My mate gives him twenty quid, 'keep the change', he just sat there, drunk a bottle of Scotch and dived off. He just didn't care, he'd done everything already, drugs, violent crime."

WOULD YOU and Henry say that it's been an influence, being brought up in a home, Tez?

"We wouldn't be like this otherwise, it f***in' affected us in a way, made us what we are. When you ain't had nothing..."

Henry: "When you say you ain't got nothing to lose it makes you out to be some sort of rebel, but when you're in a home you've got no one to tell you what to do; when you get in trouble with the law you've got a social worker to get you out all the time, it's no f***in' problem, you've got no one to smack you round the head like your parents used to do, or whatever."

Tez: "From being seven years old it's like being able to rule your own life, no one tells you what to do."

Henry: "We don't know what a proper upbringing's like, I don't know."

As I said, this goes a hell of a long way towards explaining the long standing reluctance of this band to 'follow the rules'. As far as rules of engagement go, Virus subscribe to the 'every man for himself and you don't get a thing if you don't try for it' approach.

AND NOW, as I mentioned earlier, Virus have finally been given the backup of a hefty budget which should have wiped the smiles from the faces of a few of their detractors.

Henry: "We've never been advertised before, have we?"

Tez: "'Force Recon' could've been a big selling album if it had been advertised, if we was on a major record label we'd have been f***in' huge by now."

Henry: "You get all these other bands on big companies. Of all the bands in England Virus are on the smallest company, apart from a label like Earache or something. Metalworks are a small company, you've got to admit that. Noise are bigger, Music For Nations are bigger, W.E.A. or whatever, and I'm going to Metalworks, C'mon, I want it. They go 'how much do you want', I go about 25,000 quids worth. They have a fit at first but in the end they've done a few deals with A.V.M. and I got what the f** I ever wanted."

Of course, once you've got your budget behind you, it can leave you without a scapegoat if the album fails to make the grade. If people just don't want to know about a new Virus album and it doesn't make you huge, are you going to be well pissed off?

Tez: "It isn't our money, so we don't care!"

Henry: "Nah, you've got to have one go at it, ain't ya? I could say that we might get a few more in our following in England, but I want the impact to be in America, I think we're that sort of band. I mean a band like Agnostic Front can do 90,000 sales in America, that's taking the piss..."

Hopefully it won't be the case that Virus are forced to re-locate in America where they're taken for what they are now, not what they've been guilty of in the past.

If you've always considered Virus to be a pretty dodgy outfit in the past, I think it's time you started re-considering your opinions. Open your eyes and ears to Virus.

Mark Day

WHITESNAKE'S ADRIAN: DENIES

A couple of months ago we heard stories that Adrian Vandenberg had a strange injury to his wrists which caused him to stop working on the new Whitesnake album, an LP everyone is eagerly awaiting.

The Dutch guitarist was supposed to have bought a tutor book of special guitar exercises. While trying them out his wrists had been damaged. Half of Holland were laughing their heads off. You see the critics said when the crunch came, Adrian was chucked out in favour of Steve Vai. We must confess among the MH editorial staff there were severe doubts about that so called injury especially as we heard that Adrian was back in Holland but didn't want any publicity. But when we tried Adrian was eager to talk to us about his injury and especially about his position in Whitesnake. The last time we talked to Adrian was shortly after the cancelled Whitesnake gig at the Arnhem Hall on December 16 1987. Early in '88 after the U.K. gigs Whitesnake left for America. A couple of months later we heard the guitarist Vivian Campbell had left. Adrian saw that happen at first hand, so we asked him to tell us about it.

"The thing with Campbell was a logical development. It was very hard working with him. That became obvious during the tour. We decided to finish the tour and see how things would develop. Unfortunately things between me and Vivian weren't going that well and I mean that on a personal basis. The thing is when you have got two guitarist in one band you must make the most of it. What you shouldn't do is make a competition of it. That's what Vivian did and on top of that he started to steal things from me like some licks. When he releases a record you will hear that. His style had completely changed. I don't know why but he and the band didn't get along. He was very apathetic and didn't show any enthusiasm. He wasn't getting into it on stage.

APATHETIC

When the tour finished we took three weeks off. Then David Coverdale and I started writing material. After that we started rehearsing a new album but Vivian was even more apathetic and in his mind he wasn't there. David had to make a decision. He gave Vivian the opportunity to go himself and keep his honour and that's what happened. David never says any bad things about ex band members and that's something he didn't do now. But suddenly Vivian started washing dirty laundry in public. He started throwing around bullshit stories about money and the band situation. I said to David: 'Look what's happening. You can't trust some people. I am getting so tired of all this stupid talk. Because of it we are forced to tell the truth and that's not necessary in my opinion.'

The atmosphere in Whitesnake is normally 100 per cent good. Never in my whole career have I had such a good working atmosphere. The thing with Vivian is he is dominated by his wife. She sticks her nose into everything. The guy has got a serious problem.

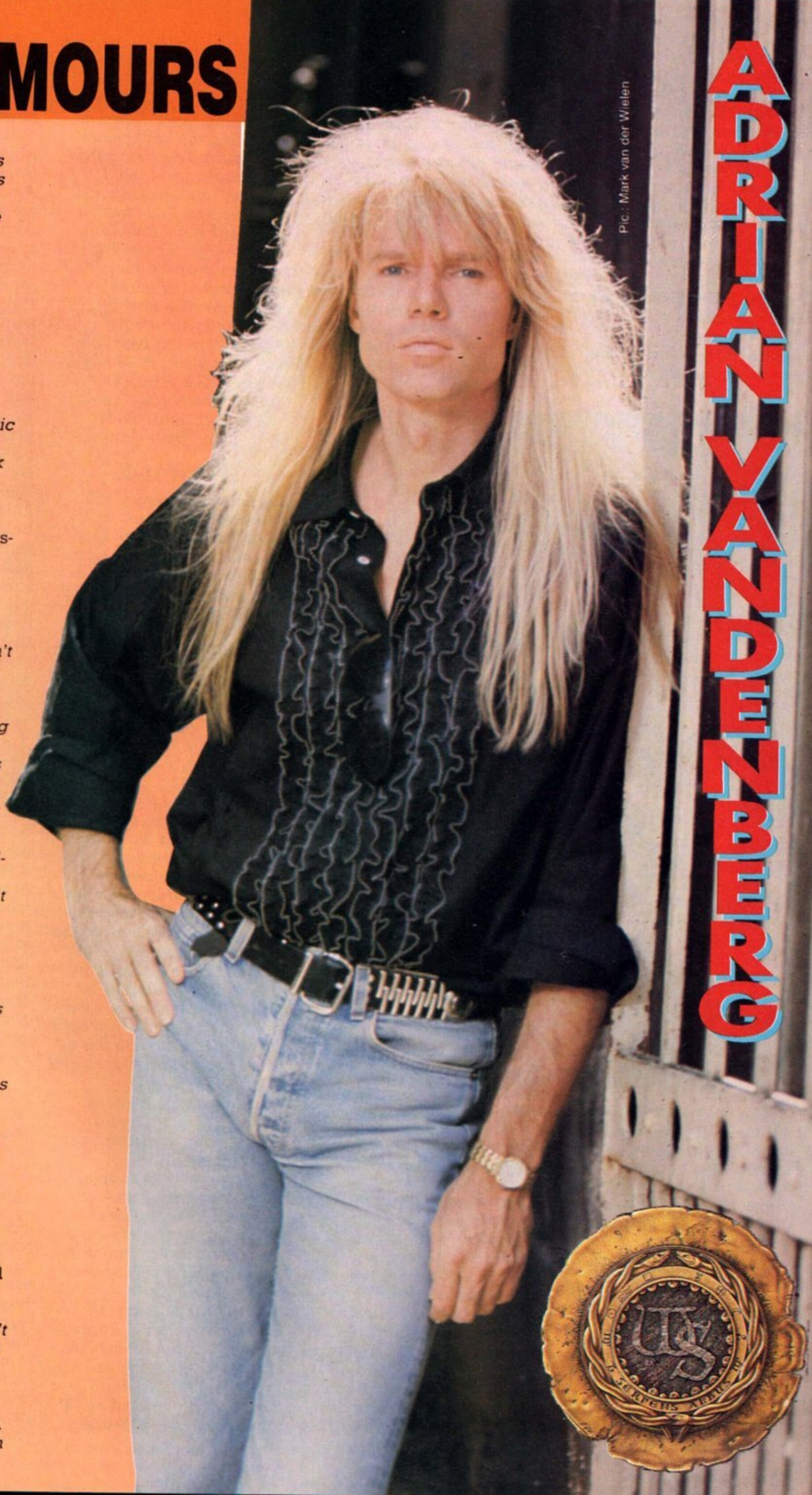
David and I started writing songs for a month. We threw ideas in the hat and started working out songs. Things worked very smoothly. Better than we might have expected. Music- wise there were no troubles at all, contrary to gossip spread in a lot of mags. As usual gossip was based on nothing at all. It doesn't keep me awake at night. It's just annoying when my family gets hassled with it constantly. David and I wrote thirteen songs and Geffen wanted a new version of' Fool For Your Loving.' We also recorded 'Ain't Gonna Cry No More' as the whole band liked that song and wanted to do it again. For me it was a completely new experience because as you know up to now I have written the songs by myself. During the tour it became clear David and I had the same musical taste. While we were working constantly inspiring each other which is why time went quick. Also a lot of the material was worked out. With the band we started rehearsing for three weeks in Lake Tahoe. After Vivian left we finished everything as a four piece outfit. Then we took three weeks off and went to the studio and I must say it was great to work with producer Mike Clink. Originally we wanted Bruce Fairburn to work with us, but his holiday was planned for them. With Clink the first week we went through the material to check out if he liked it or not and if he wanted to add specific ideas. Then we started recording the bass and drums after pre production for five days and then I got those problems with my wrists. I thought in three days I would be okay. I went to a doctor and told me I needed one weeks rest and assured me by then it would be over. But after a week it was worse and things were not looking good.' Cos of that we lost three weeks and things didn't look bright. And I told David he should phone up Steve Vai. He had called us as soon as word broke in LA that Vivian had gone, and Steve was interested in taking his place. We agreed that at next tour we would play with two guitarists again. For a while we considered asking keyboard player Don Airey but he only had time to record the album, but didn't have time to tour, so we decided to add the new guitarist to the line up.

WRISTS

Well then came the problems with my wrists. It started innocently. I bought a book with isometric exercises for guitarists. There were two exercises in that book to keep your wrists in shape and there were finger exercises. I did some of them every evening. You have to make a fist and stretch your paws in horizontally in front of you. You make a half fist and at the same time move the wrists up and down and use the forearm as a sort of whip. Doing that your wrists will reach the upper positions where there is a little bone which restrains you. In the downwards position however there is no bone. It depends how you are built, but you can strike towards your arms, and that's what caused me a problem. In America I visited five doctors but none knew what it was. They gave me some pills and said within a few days it would be okay. In LA I went to see a doctor who specialises in nerves to see if they were damaged. But that was not the case. At that point I didn't know what wrong. Then I flew to Holland and my father had discovered a specialist who worked with musicians. Within your wrists just under the skin keeps muscles and bones together . A tissue had completely stretched and strained and through overuse, had worn out, And in that part of your wrists there is not a lot of blood vessels so blood flows slowly there and a cure takes sometime. My problem is I have that injury for three months and its still not over. I play twice a day for 45 minutes each day. My wrist is still stiff, but with my left, no more problems. My right hand is still not okay. Playing fast with my right hand is still a problem. The cure could take five months. It could take three months if all goes well."

It must be a very frustrating feeling you have written all the songs with Steve Vai playing them in the studio?

ALL RUMOURS



Pic.: Mark van der Wielen

ADRIAN VANDENBERG

"My rhythm guitar parts are played with stiff wrists so that didn't go that smoothly. I suppose Steve will have done them by now.In answer to your question whether I am afraid the songs not mine anymore,no, because all songs very heavy and Coverdale and Clink will make sure they don't change that much. Steve Vai will certainly put his mark on it,which is fantastic 'cos he's a great player. It will be interesting to work with him. He says he appreciates my style. I have all confidence in him."

But you of course understand when you return people will assume you were fired and the thing with the wrists was an excuse?

"That shows people don't think. Suppose I would have been fired. Then I would be the first to say it and announce I am starting my own project. But they know better in America as Coverdale and I are great friends. I know it is not a guarantee but I cannot understand the doubt that has arisen. I knew my position in the band is safe,I didn't worry about that. But for the first weeks I woke up in middle of night sweating and wondered what happened to me and regretting I couldn't play my own songs. Frustrations had no limits at that stage. For two years I had played material written by somebody else. Then it was my turn and then a thing like this happens. But I got over it. I had a holiday and last month listened to my own recordings from last two years."

CRITICAL

So you did a critical self analysis. What did you find out?

"I'm not happy about a couple of things, I wouldn't have discovered if nothing had happened to me. I started realising why I started to play the guitar, and what my motives were. I found what I didn't like in

my playing from the last six years. Of course you want to keep your own style and maker it better but you isolate yourself from original style when you concentrate on finding you own way. I found my own way a long time ago but I left on purpose 'cos too many people compared me to Michael Schenker. As soon as the first Vandenberg LP was out I was hailed as a guitar hero. That was interesting and meant recognition for me, but made me afraid as well.

ADRIAN VANDENBERG

Thing is I wasn't prepared for that but how could I live up to the reputation? Being compared to Schenker was very annoying but logical. We are both European guitarists with a classical background but I discovered Schenker too late to be influenced by him. After the first Vandenberg LP I should change my style radically not to sound like MS. And I think on the second V LP I succeeded in that but I changed too soon and the development was not natural.I forgot several things I used to like in the early days, So now I have that feeling again that says I am gonna do what every I like. I will not worry if I play too fast or slow or if I sound like somebody else. I wanna be myself. The people know my style I have my own fans in Japan and America so I can do whatever I feel. I don't let myself pushed into a corner. For the first time in five years I have had time to think about everything.

Mind you it's not gonna make a difference to the band. I didn't change my style - just put in some new ingredients I had forgotten in the last 2 years. Pity a thing like this has to happen to make me analyse."

Q: Was Whitesnake under pressure when recording started?

"I suppose everybody realised we had to come up with something special. I didn't feel under pressure because feel so at home in Whitesnake. I used instinct, something I didn't do on the last two Vandenberg LPs where I did some experiments. I talk to the guys in Whitesnake once or twice a week. I often get tapes so I can hear how everything goes. David is recording the vocals now (June 14th). The keyboards and guitars are done. I think will start mixing in a week or two. I will hear it with fresh ears. It will be very strange for me. I am trying to prepare for it. I have great trust in the repertoire. The new LP will be in the style of what David did in the past and I did. Compared to 87 it will be more like songs like 'Still Of The Night," Crying In The Rain' and ' Bad Boys.' It will be a heavy LP."

DAMAGE

Suppose your injury still needs three months to heal? That will be awkard for rehearsals for the tour?

"Yes that's why I have to be careful. The specialist said no damage had been done . I can play very well at this moment I just have to be careful. When I go to the US to tour I will visit specialist every week to check up on my wrists."

How does a big band like Whitesnake plan the months ahead?

"I think the LP will not come out before early September. No we do not have an album title yet. Contrary what Jodi Summers said its not 'Slip Of The Tongue'. The working title is 'Liquor And Poker'. It could be the LP title could be a song title. Needs to be decided by band. Whitesnake is a very democratic group. It would be stupid not to use the experience of Rudy Sarzo and Tommy Aldridge."

It's hard to talk about songs we've not heard. And Adrian won't be heard on the new LP.

"That's why as soon as new tour ends, I want to record a solo besides Whitesnake. The most important reason is when the tour finishes it will be four years since I made a record. I have stacks of material, piling up. I don't want to disappoint my fans and its good for my name. By the way, David and I also have plans to record an LP together, more R&B orientated."

Adrian has played for two years with a top band. What did he learn from them as a musicians and a human being?

"Well with Vandenberg we couldn't go further than Holland and Japan. In America with Vandenber we were a small band. Now I am in a world top band and play with people who have for last ten years been my favourite musicians. Playing, hard work you learn a lot and learn to deal with pressure, although doesn't bother me that much. I only got upset twice. First time with Vandenber in Atlantic City, where we played for 25,000 people and second time was at Texas Jam with Whitesnake where were 120,000 people. As a human being you learn to live with suitcase. First thing in a hotel I unwrap my gear and store it. You learn to make yourself comfortable in a room where never been before."

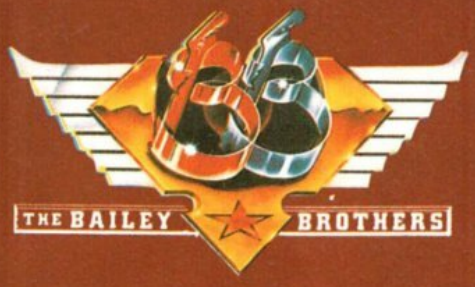
All this experience could be useful when you start your own band again - or not?

"If I could do that yes, but I can't imagine having my own band again that I would like it better than this. That may sound a bit odd because I'm in somebody else's band but if the atmosphere would have been different I would have quit after a couple of months. I am not prepared to give up pleasure in my life to play in a band like that. But the atmosphere is fantastic. David also says I should make a solo LP to get rid of the material I cannot use within Whitesnake. At this moment I play with the best musicians and I learn a lot from that."

For a Dutch farmer in clogs he hasn't done too badly!

"There's not a day when I don't realise that. But I'm still hungry. I was hit by a truck in New York two years ago and now I have problems with my wrist.

It makes you realise health is most important thing. Money luck and success are not as important as that. Cannot be happy if cannot do things you want to do." **Michel**



SAMSON GET HIS STRENGTH BACK

Paul Samson, the chirpy, diminutive guitarist with the band that bears his name is a fighter and a realist. When things aren't going right he'll take drastic action and make changes to his music and line ups. One of the pioneers of British heavy metal in the early Eighties, Paul can still pack a punch when he hits the road.

Naturally his biggest disappointment was when his first singer, Bruce Dickinson left to join Iron Maiden but says Paul philosophically, *"Perhaps we could have been one of the biggest bands around if Bruce didn't leave us. Who knows? To be honest there was a lot of internal conflict within the early band. It was not a happy band and there was no brotherhood. We were not big mates. Bruce actually left the band three times, but we are better mates now than we were then."*

Later Paul put an outfit together called Samson's Empire with Kev Riddle (ex-Angelwitch) on vocals. Suddenly he got a call from his old vocalist, now enjoying the big time.

"Iron Maiden had been touring in the States and had been planning to tour the UK. Bruce rang me one Friday night and asked me if I wanted to do the tour with them. Other bands had been offering around 12,000 to get on the tour but Iron Maiden let Empire do the tour free of charge. I think Bruce got me the tour for old times sake. Looking back at Samson's Empire I was not that impressed with the band. It was just a bunch of mates on tour for the parties. No one wanted to analyse the show and try to improve on the previous night's performance. I was strumming the guitar like a prat, all the kids after the shows were complaining I didn't play enough solos. I had to break up the band and have a rethink."

MAMMOTH DIET

"When Nicky Moore joined Samson after Bruce departed, the band became a lot closer. He's got one of the best voices in the game, but I just couldn't sell the image. We got him to slim down, but people were fighting me all the way, so it never looked like taking off."

(Nicky Moore is the giant - in both senses of the word - currently singing with Mammoth). *"When Samson disbanded I did a solo album called 'Joint Forces'. I used Nicky and John McCoy on that album because they are both great musicians and really good fun to be with. I'm the sort of guy who likes his fingers in many pies. I could have joined name bands as a guitar player but it always came when I was about to start a big tour or record an album. Most of the bands wanted me as a guitarist and not for my song writing. Sure I always wanted to join the Dios and Ozzys of this world, and I felt I could make a great contribution to people like that but the offers never came my way."*

Nothing daunted, Paul is now in the throes of putting a new version of Samson together.

"I've put together musicians who can play but who get on well. The new line up includes Dave Boyce (bass), Charlie Mack (drums), Toby Sadler (keyboards), Peter Scallion (vocals), and myself on guitar. Charlie was the first to join the band. I received a tape from a band called Emerson who are from Newcastle and they wanted me to mix the tape. The first thing that blew me away was the drumming so I asked Mick White, my old vocalist, to get in touch with him, as he knew him. Charlie decided to play drums for me. He used to be in a band called Raid The North and recommended Toby. I liked his work and asked him to join too. Dave Boyce used to be in a band called Sterlin' who rehearsed at the same studios as us and the guy who owned the studio told me Dave was looking for a gig. Peter Scallion I've known for a couple of years. He was up for the job in Empire at one point but was tied into a situation with a band called L.A. Secrets, so we kept in touch and when the time was right we decided to work together. He came down and recorded all the vocal parts for the new album in five days. He's a natural."

NEGLECTING HOME

"I have opted to play in Europe to a larger audience basically because they are more receptive. I find the UK scene a little bit jaded and cynical while in Europe there is a more positive rock'n'roll vibe. I can play to crowds of eight thousand then come home to play in the U.K. to three hundred. Where would you prefer to play?

Over the last five years the whole scene has become so image conscious that people are more interested in appearance and image than they are in their music and song writing ability. If you want to last a long time you must have talent. It's alright having a number one album or single but to sustain the success for ten years is a another ball game. Uriah Heep have done really well and so have Motorhead. Mick Box and Lemmy don't look like Jon Bon Jovi but they are still up there doing it after all this time.

There has been quite a bit of interest in us from the States. I'm going to fly out there to finalise a deal. I have been offered a good tour so I hope to make an impact on the Americans. In fact we will blow some of their bands clean off the planet!

In Britain I have got a major record deal with distribution to back it up. I also have offers for another big tour of Europe so I'm very pleased with how things are developing and am looking forward to the future."

Paul broke his band recently during a sparring bout with former Samson drummer Thunderstick which got out of hand. Paul went to lay his old mate out and ended up breaking a bone in his hand. Three steel pins had to hold the shattered hand in place. Even so he plans on being a black belt on day. Maybe he has a lot of people he wants to hit!

HOT GOSSIP

Little Angels have been busy cooking up a new album and we hear that Canadian rocker Brian Adams is one of the guest artists. Paul McCartney also dropped into the studio while they were working and seemed very impressed with the four little lads from Scarborough. He asked them to reform The Beatles and do a re-make of 'Sgt.Pepper.' Only joshing chaps.

TNT

The Norwegian metallists played at the Thirsty Well in Chicago recently and fans were queuing around the venue from 4 p.m.When the band hit the stage the club was packed and over capacity. The band just exploded and needless to say the show was dynamite!

And talking of high explosives Michael Angelo's new band 'Nitro' are on the road in the US and we hope to pin him down for an interview soon. More rocking news... Warrant have been playing at the Vic Theatre in Chicago and their act is so powerful even Al Capone would have run for cover. Watch out for this band - they'll be issuing a warrant for your arrest!

SUMMAT FOR NOWT WINNERS

We asked you in issue No.10 to name three bands who appeared on the bill of the 1983 Monsters Of Rock Festival. The total number of bands who appeared were Whitesnake, Dio, ZZ Top, Meat Loaf, Twisted Sister, and Diamond Head. The winner who got three right was G.Robinson from Northern Ireland. Videos are in the post!

BIG SUMMAT FOR NOWT

Keep your eye on this page because the Bailey Bros have organised a guitar competition exclusively for MTV viewers and Metal Hammer readers. You could win a superb Ibanez guitar signed by Paul Gilbert (ex-Racer), now with Mr.Big, plus albums, CDs etc. from Mr.Big. You get the Big, Big, Big competitions here!

Well that's it, see you next issue Metal Heads!

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HOW TO GET MTV

MTV can be received in most European countries either by satellite dish or by cable. The signal is transmitted from the ASTRA satellite 24 hours a day - the same satellite that transmits Sky TV. The signal can be picked up by cable operators and distributed via an underground cable network system or it can be picked up by dish. If you do not have a cable network system in your town, dishes can be bought or rented from most major electrical goods retailers.

MTV's METAL HAMMER

Produced in collaboration with Metal Hammer, this programme is your weekly backstage pass to an hour long earbashing from the hottest and hardest videos, in depth interviews with your favourite bands, news, hot gossip and special reports on heavy metal world wide.

Tune in to an hour of metal mayhem on Thursdays at 2100 hours Central European Time *(2000 hours UK time)* and at midnight CET on Saturdays *(2300 hours UK time)* for repeat showing.

The contact address for your letters and video requests is

MTVs Metal Hammer,
PO Box 1384,
London NW1 OHW.

QUOTE OF THE WEEK

Over the past few weeks MTVs Metal Hammer has shown you a couple of special reports from America on the Headbangers Ball 'Road To Euphoria Tour' with headliners Anthrax and special guests Exodus and Helloween. Our final report showed scenes from the very last date of the tour and fans and the bands alike seemed to be partying and having a really great time! Backstage a massive blow out party in New York looked like total mayhem and when asked what they were doing next, now that the tour had finished, the Anthrax boys shouted in unison, 'We're going to Disneyworld!'

NEW TALENT GETS AN AIRING ON MTV

MTV is renowned for showing videos and reports on the best up and coming bands in all genres of music and hard rock is no exception. If you are a regular viewer to the programme you will have recently seen videos by such exciting new names as Skid Row, Winger, Circus Of Power, Kings X, Annihilator and Blue Murder to name but a few, and more recently, new British bands have been featured.

PASSION

Rob Armitage *(vocalist)* and Steve Hopgood *(drums)* founders of the band made an appearance on the show shortly after completing European dates supporting the Doro & Warlock Tour. Although there is a lot of interest in the band they have yet to sign a record deal and Steve explained why. *"Although there is a lot of interest, we're not in a hurry to sign. We're taking it bit by bit and we'll wait until the right deal comes along."* Despite not having a record deal the band do have an excellent video out at the month which was financed by the band's management company Tasco. Rob explained *"Most bands get a record deal and they need that to finance a tour and video. In our case we did a video first to promote the band."* The track is called 'Captured My Heart' and the video is an excellent introduction to the band for people not familiar with their material.

UNDER NEATH WHAT

Brixton power trio Under Neath What dropped by the studio to introduce themselves to viewers and to announce their German and UK June tour dates and the release of their new 'Get Outta The Way' EP. The band have recently signed to WEA and another single is due at the end of July followed by an extensive UK tour in August. Their debut LP appropriately t titled 'What Is It' is scheduled for release in September and this will be followed by another set of UK dates. Their latest video 'Bad Karma Chameleon' is taken from the 'Get Outta The Way' EP and features footage shot on stage at London's Marquee Club as well as footage shot in their squat-cum-recording studio in Brixton!

SLAMMER

Bradford's Slammer hit the headlines when they became one of the first British thrash bands to sign to a major label WEA. Despite not having a video out at the moment, the band have just released their debut album for the label titled 'The Work Of Idle Hands' and this was the main subject of conversation between Paul and Enzo of Slammer and the Bailey Brothers, hosts of MTV's Metal Hammer. The album was produced by Mike Dobson, who has worked with Anthrax, Suicidal Tendencies and Accept.

"He's a great producer," enthuses Enzo. *"He really helped us a lot. He's very patient which helped us because it was our first time in the studio. He pushed us to the extreme to get the best out of us."*

The band have toured with such names as Yngwie J. Malmsteen and Queensrÿche amongst others and Paul explained the reasoning behind what some people might say were mismatched support slots ...*"It was a conscious decision to try and reach fans who are a little bit left of centre to the type of music we play, so we can reach a broader audience."* Watch out for Slammer on tour in the UK in July and there is also a possibility they will be touring Europe in September.

As soon as the band make a video you can guarantee we will show it on MTV but in the meantime Paul and Enzo chose two of their favourite videos for the show which were 'Jailbreak' by AC/DC and 'I Wanna Rock' by Twisted Sister. Paul explained why he chose AC/DC. *"Bon Scott is one of my heroes. This is where it all started for me when I was about 16 and its why I'm doing what I do now."* Paul also recommended a new album by Bay Area band Forbidden. 'Forbidden Evil' is a brilliant album. They are a great band. I've seen them live -w watch out for them in the future!."When Enzo is at home he listens to Ozzy Osbourne *"for inspiration"* and Twisted Sister albums also get a regular spin.

NEW VIDEOS

Young Scottish band Gun have a great song out at the moment called 'Better Days' and you will have seen the accompanying video on MTV. Plus Tigertailz 'Love Bomb Baby' video from their new 'Bezerk' album...plus the star studded video for Sam Kinison's 'Wild Thing' featuring members of Guns N'Roses, Aerosmith, Motley Crue, Bon Jovi, Billy Idol and Poison to name but a few.

UK CUSTOMS STRIKE AGAIN!

Unfortunately Annihilator were unable to make it to the MTV studio for an interview this week due to a hold up at UK Customs for three hours for no other reason than there was a shortage of Customs staff on duty and a huge queue developed. We hope to catch them again in the near future to find out more about their critically acclaimed album 'Alison Hell'.

THE CULT/SONIC TEMPLE WINNERS

The answers to the question 'Who is featured on the front cover of The Cult's Sonic Temple album' was Billy Duffy. The four winners of the fabulous boxed sets of Sonic Temple goodies are:

Joachim Batzik - West Germany
Aj Gorton - Surrey, UK
Billy Troup -Scotland
Ann Mari Nerman -Stockholm, Sweden

VANESSA YOUNG

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METAL HAMMER

THE *SWEET* SMELL OF SUCCESS

Still Raising Hell!

Rock fans aged between 20 and 35 and will have fond memories of The Sweet the British band who alongside Marc Bolan. Gary Glitter and David Bowie were at the forefront of the Glam Rock revolution.

At the beginning of the Seventies the outrageously camp Sweet enjoyed a mass of great, danceable hits like Funny Funny, Coco and Poppa Joe. From 1974 onwards the band pioneered the use of make up and as glitter rock act drew hordes of screaming girls, to hear them play hits like 'Blockbuster,' 'Hellraiser' and 'Ballroom Blitz.'

They were vulgar, almost obscene in their gestures on stage, got themselves banned and criticised, but attracted a loyal following which has curiously enough spilled over into metal. Many metal heads admits they were Sweet fans in their youth, among them our own Reinhard Harms, who rate them along side the likes of Kiss and David Lee Roth. Certainly they were pioneers but alas, like many another successful British group they were carried away by the life style and went on raving too long for their health and sanity. While others had quietly invested in pipes and slippers, Sweet were still out there, going berserk, until suddenly it all collapsed around their eye-liner.

After the Sweet had worked with a songwriting duo of Chapman and Chinn for a long time they wrote singles themselves and commendably changed their musical direction to pure hard rock. The first years after the change the band were not disappointed by the results of the gamble.

'Fox On The Run' and 'Action' were big hits and the album 'Desolation Boulevard. Strung Up' *(half live and half studio)* and 'Give Us A Wink' were enthusiastically received by hard rock fans.

With the release of their seventh album 'Level Headed' in 1978 things went down hill. The music became a bit pop orientated and people turned their back on Sweet, and the departure of singer Brian Connolly in 1979 was the beginning of the end. They recorded a further three quite good LPs but they were all flops.

CAMP

Then in 1986 Sweet appeared again on the scene when they toured with singer Paul Mario Day known from his days with a band called More. A year later - confusion! There were suddenly two bands calling themselves Sweet. One was the line up with guitarist Andy Scott and drummer Mick Tucker,and the other was singer Brian Connolly. This was the last news from the Sweet camp for about a couple of years until the band reappeared, recently making European TV appearances with The Searchers and the Monkees

The only remaining members of the original line up were Andy Scott and Mick Tucker. The new members are bassist Jeff Brown, keyboard player Phil Lanzon *(who normally plays with Uriah Heep)*, and singer Mel McNulty *(who played bass with the Sweet once before)*. Once again classic songs like 'Teenage Rampage' 'Hell Raiser', 'Love Is Like Oxygen', 'Ballroom Blitz, 'Fox On The Run' and 'Blockbuster' blasted forth. So we took the opportunity to talk to guitarist Andy Scott.

We asked Andy to explain how the band could suddenly appear out of nowhere and play on a Dutch TV festival!

Andy: *"Someone phoned us and invited us. There are people who know we do gigs occasionally. At first we wanted to appear with Brian Connolly but he cancelled at the last minute because he feared the Dutch police following an incident in Belgium. He was afraid he might be sent back. There was a lot of trouble there fifteen years ago!"*

What happened? Was it to do with young girls?

Andy: *"Yes, that's true. But the thing was exaggerated. During one gig in Belgium we got some teenagers on stage and let them sing and play with us. Belgian police heard about it and wanted to report us because according to them we behaved a bit too wild. The teenagers were apparently put under pressure and said to the police when questioned that they were touched-up by bassist Steve Priest and Brian. The two were jailed for six days and it was said that if ever they came to Belgium again they would be put in prison for a long time. But I can't imagine they would still be after him after this long. I think Brian just didn't want to play in the band anymore. He's been out of the band for eleven years and he's practically a stranger to me and Mick. Steve Priest now lives in Los Angeles and really doesn't do anything. Last year we were all in LA with Mike Chapman to prepare our come back.*

When nothing happened Steve disappeared and never bothered to inform where he was. The come-back didn't happen because we suddenly realised Brian couldn't sing anymore. He had been fighting alcohol and drug problems for years."

RUINED

Last year Connolly re-appeared with a band called The New Sweet and then changed it to The Sweet. *(We understand he had also toured German clubs in 1985 with the same band).*

Andy: *"Yes but Mick and I talked to him about that because the rights to the name belong to us. I can understand Brian needs the money desperately but he ruined the name of the band doing that. The line up with whom we made a video in the Marquee with Paul singing, was much better than the old Sweet in terms of quality. But the old band was unique in its character."*

Why did Paul Mario Day leave the band?

Andy: *"I wouldn't say he left - more like we ended up in a dead end street and he got to know an Australian girl who he followed to Sydney where he lives now."*

Is there anything else you do apart from playing in the Sweet?

"I produce other bands as well. Last year for example I produced an album by a Swedish band Shaboom who follow in the footsteps of Europe. The released five hit singles out of the album. Apart from that I still write songs."

What do you think of your old Bubblegum hits like 'Funny Funny' and 'Poppa Joe'?

"I don't like to think about that time anymore. I was a different person then and Sweet was a completely different band. It was a gimmick for the kiddies and an idea all dreamed up by the record company. We hardly ever played these songs live."

Don't you think you were far ahead of the times. It must have been a big problem for you?

*"Yeah I think so. We were a bit wilder than most of the other bands . We got banned from some cities and didn't get on very well with the police either. We didn't mind using words like f*** or pussy and using the microphone as a vibrator. Nowadays a lot of bands do that. Just think about WASP, Twisted Sister and Whitesnake."*

A lot of bands were influenced by the Sweet. How did he feel about that?

"I think its great. I talked to Blackie Lawless about it once. He once said he wouldn't have been a musician if he hadn't listened to The Sweet, and when bands like Saxon, Girlschool and Raven cover our songs, it can only be good for us."

Rob van der Veer

Foto: Mark van der Wielen

'I Once Said Who's Metallica - I'd Rather Stay With My Own Band'

Armored Saint are plagued with bad luck. In the Eighties the band were signed as one of the first major exponent of the new US metal generation. They were signed to a major deal with Chrysalis and in 1984 they released the first album 'March Of The Saint' which was produced with a big budget. The medieval knight of old image was not only created for the cover but also for the stage where the band wore outlandish heraldic costumes. The clothes were a big success. Then dark clouds seem to rise over Armored Saint. Chrysalis was unhappy with the sales of the first album and with every following release the budget for recording and promotion was made smaller. As a result certain support gigs in the States were cancelled.

In 1988 they were dropped from the label, and although the live mini LP 'Saints Will Conquer' was released the same year on Metal Blade/Roadrunner records, it wasn't sure if Armored Saint would continue working with that label either.

For awhile the band was trapped in a no man's land situation between the two companies when something unbelievable happened. Armored Saint came to Europe, something the band had always wanted to do and then the true fans came through. A few hours before the very successful show at the Dynamo Open Air in Holland I talked to the enthusiastic singer John Bush.

Let's talk about the line-up. Shortly after 'Saints Will Conquer' Jeff Duncan the second guitarist joined the band. Then in the March issue of Metal Hammer Aardshock I saw the news that you were looking for a new second guitarist, then all of a sudden Jeff is back in the band! What am I supposed to think about that?

"The answers simple. Jeff left the band after eight months. He had a very good reason to leave. There was no problems within the band but in the business side there were difficulties. Nothing to do with the band members themselves. I don't want to talk too much about it because it might be too boring. I only want to say that Jeff was right and in his position I would have done the same. When we heard that we would be able to play in Europe again we asked Jeff if he would come back, because he knows the material very well. We played some shows in LA with him when he rejoined and everything was fine. Jeff is a very good guitarist. Plays in a bluesy style that fits in very well with Dave Pritcherd our lead guitarist. Apart from that he's a good singer and personally I'm very happy that he's back in the band. Of course it looks a bit stupid, first he's in then he's out and now he's back in again! We hope that he stays this time. I should hope so anyway!"

You were in Europe for the first time but played only two gigs, one at The Dynamo Open Air and one at a small Eindhoven club. Wasn't it possible to add a small tour to these dates?

"There was no plans to come to Europe till Andre Verhuysen asked us whether we wanted to play the Dynamo Open Air. We said we'd loved to but financially it was difficult. Andre then helped us out so that it was possible to play, but it's very difficult for a small band to tour Europe extensively. But I've already got plans for a support tour this summer. I hope we will be able to release a few live songs and a few new tracks and compile a mini album during a tour lasting about eight weeks, but up until now these are only plans."

It seems really surprising that after four years with a major company you only now get to play your first shows in Europe.

"Chrysalis never supported us in Europe. They said we should concentrate on America first, but we thought that our progress there was too slow, and that we should try and widen our horizons by breaking abroad. The people at Chrysalis had their arse where other people have their brains and Armored Saint have had to watch other bands one after another tour Europe extensively after having had only one album released while we were stuck in the States. There were often moments when we wanted to give up even during the Master Of Puppets tour with Metallica although a lot of people said that was a perfect combination of bands and there were also plans to tour with Anthrax. But all in all we had a lot of disappointments. Hopefully we can now make a new start and leave the past behind us. We still have financial problems with Chrysalis but we are more than happy to be off their roster. When they said that's it after three albums we said thank you! At the moment we are negotiating with a few different labels and we have a few offers but we have to think about them thoroughly before making a move. It's possible it might be Metal Blade/Roadrunner but nothing is settled yet. We want to make sure that this time we choose the right company, we don't want to make the same mistake again. The next LP will be very very important and probably decides our future one way or the other. If it doesn't make the big break for us then things will become very difficult for this band."

Aren't you afraid to sign to another major considering that things were so bad with Chrysalis? Being signed to a big company as a metal band you don't get big budgets, you are probably their last signing, just to have a metal band on the roster.

"Not if it's a good label. We need the power of a big company. In Europe the independent labels might be as strong as the majors, but in America things are different. The majors over there have so much more power. Believe me there are some aspects of the business that I hate. If I wasn't so dedicated to the music I would have given up a long time ago. I've got problems with the business side of things and I can't stand that, but once I'm on stage no one can tell me what to do then I am completely in my own world. When I record an album or deal with business some people always try to advise me and dictate. That's why I can't afford to be a dummy. Luckily we are clever. At the moment we have problems with our management, which I don't understand. We still have to find the right people to work with."

In the meantime you were called one of the most underrated bands by the press. How do you feel about that?

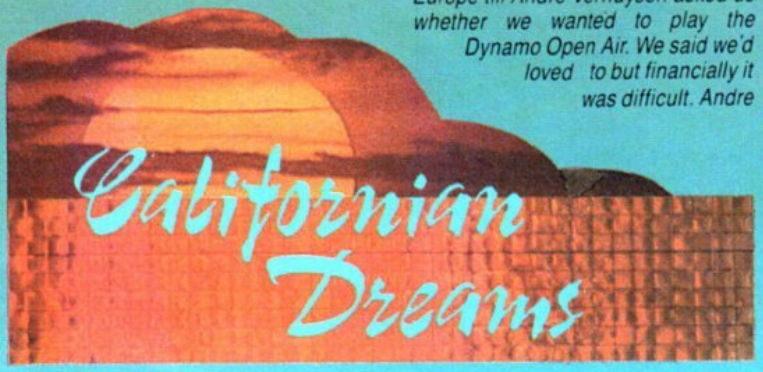
"Well we feel great about that. It's better than being over rated! Someone said to me yesterday that Armored Saint were a great band but there would be only a few people who were aware of that. That's what I think too and you have to promote yourself. If people don't know you its a shot in the dark. I don't want to use that as an excuse but we have simply never had any promotion. In the past five years we never produced a video. How can you be competitive if you haven't got a video? It's just not possible. It is rubbish to say that our music is not good enough for a video. People who have seen us love Armored Saint. We still have hundred per cent faith in our abilities, without a doubt."

But there was a live video MTV broadcast surely?

"That's true but you still don't get very much airplay. It was far too rough. You have to have a proper promo video and that's expensive. The problem has never been that people don't like Armored Saint. The problem is they don't know us. We have to be seen, that's all."

Could it be that you are not that well know because your sound is in a grey zone between thrash and melodic rock?

"Yes on one side you have got pop and glam sounds and on the other thrash metal. Armored Saint's problem that we never belonged in either category. That annoys me sometimes. But then I'm happy about it because it means we are not following a trend or fashion. We always stayed true to our beliefs. (Stick in the muds, eh? Ed.) I grew up with UFO, AC/DC, Priest and the Scorpions, and you can compare our music to these bands. I've never said to myself that we should write a thrash or pop song. We just and write and see what happens. We don't think about what kind of style we are playing



in the end."

Did you ever consider trying a bit of thrash or melodic rock?

"We have discussed this before but we never did it. It is frustrating if you see another band that makes it to the top. But that's the way things go. I just stick to my own ideas and don't follow what other bands do. You have to look ahead, that's our philosophy."

Armored Saint's style hasn't changed much over the years, right?

"I think we did try several different things without changing the whole style drastically. We always stayed a normal hard rock band and it is important that we keep it that way. We have never tried to be something else, just to win chart success. We are the only band in LA in which every member has his original hair colour, ha, ha! We are just a natural band."

But what about your costumes?

"You mean the ones from the Planet Of The Apes? In the beginning these outfits were quite cool 'cos we had something other bands didn't have. But after a while they became UNcool, so we got rid of them! We still have something like an image but it's not very important."

Do you think after all the bad luck you have had, you still believe in justice.?

"I don't know. But as far as my karma is concerned, yes. You only have to make the right decisions. The business problems we had have destroyed our musical aims and that's crap. But I still believe we will make our way. We already have 16 songs ready for the next album. They are all in the typical Armored Saint style, but we have tried to make them better than in the past. There are a lot of variations. We've got a few songs with a touch of funk, fast and powerful material, mid tempo songs and a few ballads. It's a wide spectrum."

It's amazing how much you still believe in yourselves. Didn't you have an offer to join Metallica?

"Yes, I did get an offer. Joey Vera, our bass player got an offer as well. Out of the two bands we should make one - ha, ha. We are good friends with Metallica. When they asked me at the time which was before the 'Kill Em All' album they didn't have big status then. I once said 'Metallica - who's that? I'd rather stay with my own band.'

After I refused the offer they released the first album but they were still looking for another singer. You know I never could imagine another singer with Metallica than James Hetfield. I always said to him you should do it, you are the right guy for this. And now look where they are. The situation with Joey was completely different. When he got the offer, Metallica were already quite big, but he stayed with us because he had an important position in the band. If he'd gone it would have been letting us down. It was his ambition to make Armored Saint a good band. We have known each other for 17 years. Joey and our drummer Gonzo went to school together when they were nine years old. In a few weeks I'll be 26."

When you look back on your career with Armored Saint are there things you regret?

"No. Basically, not at all. It took a bit longer than expected. We made mistakes but we have learned our lessons."

Not long after this conversation, John Bush went on stage to prove what a great band they are.

Robert Heeg

PHANTOM BLUE

'How A Male Sexist Was Made To Eat His Chauvinism'.

Okay let's just say that there were a few obstacles yours truly had to get over before he could get down to this group, as it were. Obstacle No. 1 They are an all girl band. No. 2 They come from LA. No. 3 They look so good they must be bloody awful! The assembled members of Phantom Blue look twice as good as Vixen but clock in at only half their accumulated ages. But is all that Max Factor simply covering up a lack of competence? Is it all image rather than content?

You may consider me a retrograde sexist with nihilistic tendencies when it comes to judging female bands, and I am, but previous evidence, i.e the very limited success of any all girl band EVER to have picked up a plectrum, tends to back me up. Or get my back up. One of the two.

A CHANGE OF HEART

Phantom Blue were signed quickly to Shrapnel Records. Very quickly. It seems that they met Mike Varney (collector of guitar masters) at a show in LA, gave him a tape, and got a goddamn deal! Either the potential shown must have been enormous or it was an obvious case of jumping on the LA, Vixen, Precious Metal, bandwagon. BUT, after having listened to Phantom Blue's debut album, several times, I have to state, hand over chauvinistic heart, that it has to be accredited to the former, as the finished product is quite stunning and knocks seven shades of rouge out of the other girl bands travelling the circuit today. But I'm too traumatised to bother to describe it so I'll let Nikki, lead guitarist and main songwriter, do it for me.

"Oh, that's a hard one. I'm not sure. Mike Varney compared our sound to a marriage between Racer X and Heart but the album has so many different features. It can run from 'Going Mad' (a heavy, heavy rocker) to the ballad 'Why Call It Love?'. But I think the band's main asset is Gigi's vocals, because until we found her it was debatable whether Phantom Blue would ever have continued. To be honest I have never been a fan of female vocalists in rock, either they come on too precious, too feminine, or they go too far the other way. Gigi has the perfect medium of the two. She comes on a little like a guy, with that raunch element, but you can always tell that it's a women singing. I tell you we auditioned a LOT of singers before we found her."

Listening to the album I hear two distinct styles counterpointing each other. One is Gigi's impassioned vocals set against layered, mellifluous background harmonies, the other those ubiquitous LA patented rock riffs which are then broken up by almost guitar school of technique soloing.

"Well our producer Steve Fontano and co-producer Marty Friedman had a lot to do with the final arrangements of the songs. Marty especially helped out as far as the solos went, but to be honest when we entered the studio the songs weren't really that well arranged. You talk about the guitar solos but when Michelle and I started the group it had a very guitar orientated sort of sound because we were really influenced by bands like Racer X and Cacophony and originally had numerous complex licks running rampant throughout entire songs! But in the studio the original material underwent substantial changes and the solos that are left are nothing compared to what they were before!"

EXPLOITATION

All girl bands and manipulation runs hand in brassiere. Is it something Phantom Blue are worried about, because their early experiences in the studio might smack of it to some people.

"No, if it ever did occur to us it was only in the early, early days. I mean when the songs were rearranged in the studio the producer and record company only had our best interests at heart. The earlier stuff as it stood simply wasn't commercial enough and I feel that Steve did a damn good job with it!"

Fair enough, that cannot be argued, but let's talk about image. Phantom Blue have decided to adopt the glossy look of Vixen. Do you think people might accuse you of selling your faces rather than your songs? (Yes, I know it's an unfair sexist question, but it's an easy one.)

"I think it's nice to look good. You talk about our compromising in one way, but I think if that's the approach I want to take in group photos, then I shouldn't be uncomfortable and be forced to look different just because I'm worried about how short-sighted people will react! I mean admittedly it's not how I would dress normally, but this business is about selling yourself. I mean I don't mind looking sexy or pretty but I would be very uncomfortable taking it to extremes. Sexy yes, sleazy no."

SEX

But then rock and roll is all about sex, especially live.

What sort of reaction have you had and how does Phantom Blue work an LA crowd?

"Well we haven't done too many shows locally. You see it's hard for a band just starting out to get gigs, because you have to pay and being new it's only feasible to play a club once every month or so. But

PHANTOM BLUE

we've got a support slot coming up with Exodus and a showcase with London. When we do play we simply go out with the intention of having a good time. Drink a few beers and hit it! I mean the one thing we don't want is to look like women trying to act like men, as can happen. I hate that, it's false and obviously so. What Phantom Blue want on stage is to have fun and relax. Luckily the two usually go hand in hand. We don't plan anything out, like where to stand, what pose to throw."

Two main critical weapons thrown at all girl bands is that they can't play and that they don't write their own material. Phantom Blue are obviously extremely competent musicians who compose all their own stuff, bar one track which as it so happens will be the first single. Is this because they were aware of, and wanted to be protected from, such criticisms?

"No, we are simply lucky to have people in the band who can write. If we had wanted outside stuff and it was available and right for Phantom Blue we would certainly have used it. Like Steve our producer wrote 'Why Call It Love' and it's a great track. We would have been fools to have turned that down! Really I don't care who writes what as long as it's good. In fact 'Why Call It Love' is going to be the first single for the band in the States."

A WELL WORN TRAIL

Well, like it or not Phantom Blue are travelling a path littered with shattered dreams, discarded compacts and gnawed lipsticks. I wondered whether Nikki felt that the all girl bands who had gone before had made things easier or harder for Phantom Blue?

"I'm not sure about that. All I can say so far is it has been real easy for us. As a band we have a lot of confidence and I truly believe it wouldn't have mattered if Phantom Blue had appeared on the scene five years ago, or two years from now. It would have been just the same. The secret is to have confidence, it really is, and if you are good, get positive reactions when you play, then it's easy to be that way. And we are a good band, we write strong songs and we know our stuff. If all girl bands didn't make it in the past then it's for exactly the same reasons as the guys, because they simply weren't good enough."

Well, I believe her.

JOHN DUKE

US Underground News

BRUNETTE

Some people might think that to become a big rock star, all you need is a week or two to blag a contract, a few studio musicians and a raunchy photo shoot and hey presto! you're a star! This is sadly seldom the case. There's a lot of hard work involved with becoming a success in the tough world of rock 'n' roll, and there's a lot going on behind the scenes that the fans never get to see. The public are served a completly finished product, the album. But a band's fame and fortune will largely depend on how much they are pushed and promoted . Before a band are signed, before they can even toy with the idea of releasing the album, it should preferably already have some kind of image and reputation, maybe through either the national or international press. It is important to create a hype or a buzz around the band, because people don't like buying the album of a band they've never heard!

BUZZ

The first band we'll be talking about today who have mastered the art creating a buzz are a band called Brunette. At the moment these long haired dudes draw the largest crowds on the LA club scene, apart from old faves Tuff and Pretty Boy Floyd that is. You can get your first taste of these LA rockers in summer, when they release their movie debut 'Smash, Crash and Burn' along with a sound-track featuring their music. Brunette star throughout the movie, and they play an East Coast band who move to Hollywood in search of fame and fortune.

Originally from Pennsylvania where they were known as Killerhit, the band packed their bags and headed out West to start a-fresh. Despite their glammy appearance, Brunette play a mean brand of metal, and what with their staring role in an up 'n'coming movie, as well as their pretty boy looks, - these guys are going places. If you want to contact the band, you can contact them at the following adress:

Brunette
7095 Hollywood Boulevard,
Suite 104-348 Hollywood
California 90028 USA

TIGHT

Another band that caught our attention out in LA were local band Cry Wolf. This band is tight, and with such excellent musical abilities, it's hard to see why these guys are still unsigned. The production on the demo tape we received was unbelievable, but apparently œ7,000 was spent on achieving such a high standard of sound! Not bad for a demo...The closest way to describe Cry Wolf musically, would be as a cross between the bands Autograph and Stryper. Their sound isn't amazingly original, but they still manage to sound quite good. Singer Timmy Hall, has an uncanny resemblance to Stryper's Michael Sweet, and guitarist Steve McKnight - what a hero!

Cry Wolf have just returned to LA after a successful two week stint of Japan, where they have quite a following, and they are at present in the studio recording their first LP to be released on the Epic label in Japan. They have also signed a world-wide recording deal with CBS/Sony . For more information, you can write to

Cry Wolf c/o Sandi Oba
10700 Santa Monica Boulevard
Suite 4-327 Los Angeles
California 90025 USA

Heaven's Edge are from Philadelphia, and are all set to put this part of America back on the rock 'n' map. Many people might be expecting them to sound a bit like Cinderella or Britny Fox, who hail from the same region - far from it!

POLISHED

After listening to the most recent Heaven's Edge killer demo, we reckon nothing much will stop these East Coastlers from zooming to the top surpassing the ranks of Cinderella and Britny Fox. They sound like a sort of commercially polished White Lion/Bon Jovi. Well written melodic rock. Listening to tracks like 'Find Another Way' 'Bad Reputation' and 'Hold On To Tonight', and taking into account that the band have only been together a year, the potential is there!

The band are holding talks with CBS/Columbia, and with a bit of lick will be releasing a record by the beginning of next year. If the wait is too long for all you impatient readers out there, write to them

c/o Golden Guru Ent.
119 Cuthbert Street,
Philadelphia, Pa 19106 USA

Also from the East Coast is New York band Tyetto, fronted by ex-Waysted singer Danny Vaughn. Tyetto are currently playing the NY club scene, backed by The White Lion management Loud 'n' Proud.

SOBBING

Another band being looked after by Loud 'n' Proud are A & M recording artists Tora Tora, who have just recently released their album.

Rough Cutt fans can finally stop their sobbing, because the remaining members of the band (Amir Derakh, Matt Thorr and Dave Alford) have merged with LA band Jailhouse! Rough Cutt were initially auditioning singers to replace Paul Shortino (who left to join Quiet Riot), until they discovered Jailhouse. Amir Derakh told us: 'When we saw Mike Raphael and Danny Simone with Jailhouse, we really liked what they were doing and the direction they were taking, and we thought we had something to offer that could really enhance and complement what they were already doing.' In the new line-up and with their excellent sound, these guys are bound to be signed up really soon. You can contact

Jailhouse
c/o New Image PR,
3151 Cahuenga Boulevard West
Suite 225, Los Angeles
California 90068, USA

SUPER SABBAT COMPETITION!

Calling all Sabbat fans! Here is your chance to win a smashing unusual prize and become the envy of all your friends and fellow Sabbat fiends. Remember the fantastic shot of Sabbat on the cover of Metal Hammer (No.9)? Now you can win a signed, framed Sabbat MH cover, AND a signed copy of their fantastic new Noise album 'Dreamweaver. Wot a bargain!
Now here's what you have to do. Just answer the following question and complete the tie-breaker.

QUESTION:

The current album concept is based on a novel. Who wrote the book and what is the full - and correctly spelt - title?

TIE BREAKER:

Complete the following sentence in no more than fifteen words...'I'm a bigger Pagan than Sabbat because...'

PRIZES:

There are two main prizes. The two best correct entries will be judged by the editor and the winners will each receive a signed framed Metal Hammer 'Sabbat' cover and a signed copy of the Sabbat album. Ten runners-up will each receive a copy of the album. Send your answers and completed tie-breaker on postcards please to:

Sabbat Contest,
C/O Metal Hammer,
59 Queens Gardens,
Bayswater,
London W2 3HF

Rules: The editor's decision is final and no correspondence can be entered into.

Closing date: July 21, 1989

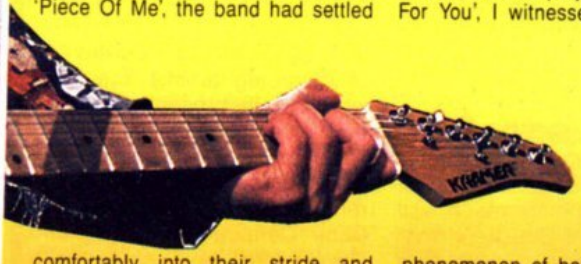
Pics: Mark Weiss

BON JOVI
BILLY SQUIER
SKID ROW

Giants Stadium
New Jersey

What could be a more fitting ending to a jaunt to New York than to witness the triumphant return of New Jersey's Finest, Bon Jovi, to their home turf? Billed simply as 'The Homecoming', Giants Stadium seemed to be the venue for one big family party. Basking in the sun, armed with the obligatory cartons of Coke and popcorn, the crowd kept themselves amused co-ordinating Mexican waves and tossing beachballs around the arena, until Skid Row hit the stage at 5 p.m. kicking off with 'Makin' A Mess'.

To start with, the sound was abysmal and the band were a trifle nervy, and although the sound improved a little as the set progressed, it still seemed as if Sebastian Bach was singing from the bottom of a metal barrel. However, by the third number, 'Piece Of Me', the band had settled comfortably into their stride and delivered an impressively tight show, under the circumstances.



Skid Row are too active and larger than life to be dwarfed by a stadium environment and were a popular choice for an opening act, having, in common with the B.J.'s, girlie appeal and New Jersey roots. Bach is an assured, professional frontman, mixing confidence with just the right amount of wide-eyed amazement suitable for the occasion, and the musicians are sharp, aggressive players. The band had the measure of their audience, working them up to an excited climax with 'Youth Gone Wild'. Let's get these guys over here soon!

After an hour's delay, Billy Squier surprisingly opened his set with Zeppelin's 'Rock and Roll'. Squier and his band turned in a workmanlike, if somewhat dull, performance; he played with the grim determination of a musician trying to revive a flagging career and although it was all worthy stuff, it wasn't much fun. The audience received it politely, but without any great excitement.

Another forty-five minute wait, and as dusk fell, the crowd's excitement rose and reached fever pitch when the giant video screens showed backstage shots of Bon Jovi punching at the air and running towards the stage, the camera lingering on a frozen shot of Jon, his face lit with expectant excitement like a young warrior rushing into battle. Hitting the stage running and opening with 'Lay Your Hands On Me', the band ran through a pretty similar set to the one they played in Europe, but this was obviously a very significant show for them; the electricity virtually crackled off the stage and fired up the audience round the arena.

Tight as a wound-up spring, Jon Bon Jovi pranced around the stage with all the agility of a prizefighter in a red hot boxing ring and took every opportunity to touch the clutching hands at the front of the stage. The video screens showed his face taut with tension and tiredness (this band has been on the road a *long* time!) and his emotion during his rap preceding 'Blood On Blood' was obvious.

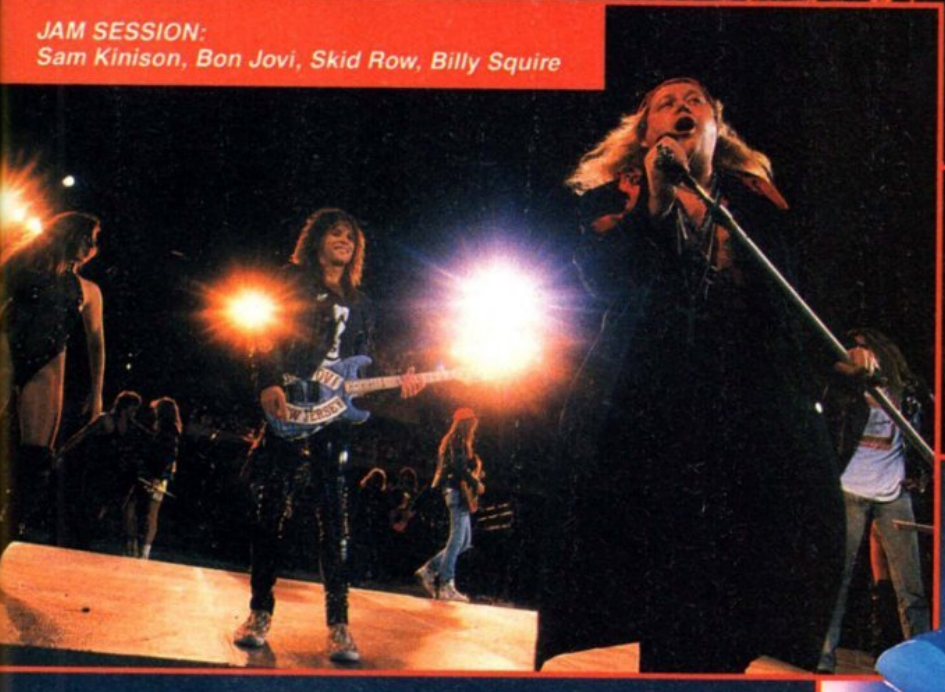
Despite the venue's size, the band's obvious and absolute belief in what they are doing created an atmosphere that was almost intimate. As Jon couldn't 'fly' at this open-air venue, a giant walkway suspended over the field descended to stage level, so that he could make a circuit over the top of the audience's heads and the people at the back could get a good look at him.

But size has its compensations; when the band played 'I'll Be There For You', I witnessed the American phenomenon of holding up lighters. It's something that's never really caught on over here, but it is a genuinely touching sight to see so many pinpricks of light in the colossal stadium, while Richie Sambora coaxed and cajoled the notes out of his guitar.

The band bowed out with a storming version of 'Livin' On A Prayer' and returned for a cover of Spencer Davis' 'Gimme Some Loving', before bringing out the entire show assembly of Skid Row, Billy Squier and his band and incoherent compere Sam Kinison, a man who makes Bernard Manning look like Oscar Wilde, but whom Americans seem to find incomprehensibly hilarious, for a version of Kinison's hit 'Wild Thing'.

I started to leave as Richie Sambora returned to the stage and played a lacy, intricate solo intro to 'Wanted Dead Or Alive', because I was wary of being left stranded in New Jersey. But plenty of empty buses were waiting to take fans back to New York and I was assured that they would not stop running until the last punter had left the stadium. There's a lesson to be learnt there somewhere...

Valerie Potter



JAM SESSION:
Sam Kinison, Bon Jovi, Skid Row, Billy Squire

BLACK SABBATH

Palladium New York

It's a sultry Saturday night in New York and the crowd packed into the Palladium's narrow auditorium are feverishly awaiting the first sighting of the new Black Sabbath. Heaving and swelling against the crash barrier at the front of the stage, the crowd roared an enthusiastic welcome as the band took the stage in front of a backdrop depicting a desolate graveyard, and risers and amp stacks disguised as monumental tombs.

Opening with 'Headless Cross' and playing with all the merciless, unrelenting momentum of a Sherman tank, Black Sabbath took their stand and set about proving to the assembled crowd that not only was there life left in the old legend, but that a potentiality exists for the new band to build on the Sabbath reputation and power it towards new vistas in the '90's.

It's hard to think of anything new to say about Tony Iommi's playing; this man wrote the book on the metal guitar technique and as the saying goes, although he's often imitated, he's never been surpassed. Heavy but meticulous, strong yet subtle, the breadth and versatility of his work continues to delight and astonish; dressed in his traditional black, he sneaked sly grins back at Cozy Powell in the face of the audience's adoration.

Cozy himself plays his drums with an angry ferocity; in a recent 'Metal Hammer' interview, he described his 'love/hate' relationship with his drums and it's easy to believe that he lets off steam onstage, watching him beat ten different kinds of shit out of his kit and giving the skins some severe punishment.

Vocalist Tony Martin possesses a voice which is both powerful *and* tuneful and makes a dignified frontman; like Magnum's Bob Catley, he doesn't run around the stage, but makes a lot out of a simple economy of movement. Rather than resorting to the more obvious methods of rousing the crowd, he urged the audience on at full gallop with the means of some mysterious pseudo-arcane hand gestures.

New boy Neil Murray has fitted into the band well; swinging his bass like an offensive weapon, he is playing much heavier than in his Vow Wow days and looking all the happier for it. Geoff Nicholls, discreetly boning up the stage sound, bounced around behind his keyboards, looking as if he was having a whale of a time.

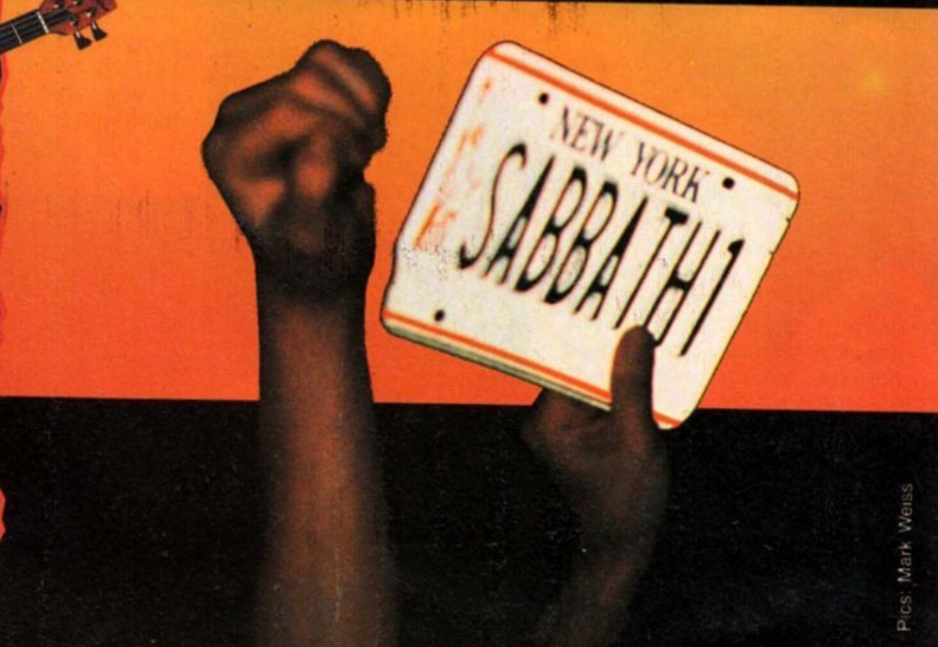
Unfortunately, hall limitations precluded the band from using their full production, so the more spectacular elements of the show were missing, but bands ultimately stand or fall on the merits of their music and on this showing, Black Sabbath towered above the competition. I can honestly say that I have never heard a heavier sound than the suffocating weight of Iommi and Powell's introduction to 'Black Sabbath'. Note, I said, 'heavy' as opposed to 'loud'; a band of this stature don't need to rely on ear-bleeding volume to get the message across.

Highlights of the show? 'When Death Calls', in which the band illustrated their perfect control by winding themselves up from a slow, almost stately beginning to a climactic musical explosion and back down to the sedate pace of the opening again, and a galvanising version of 'War Pigs', during which one of the punters in the front row, whose fingers were twitching in feeble imitation of Iommi's effortless fluidity, caught my eye and gave me an ecstatic grin and an enthusiastic 'thumbs up' of approval for the new band. Yep, they may have come to hear the old songs, but they left as fans of the new, reborn band.

You want more proof? Before the show started, the audience were calling for Tony Iommi; when it finished, they were chanting, "Sab-bath!" 'Nuff said.

Valerie Potter

LIVE ON STAGE ◇◇◇ LIVE ON STAGE ◇◇◇



Pics: Mark Weiss

KING'S X

Sheffield City Hall

Suddenly there is an outburst of three piece bands!

Blue Murder, USI and now Kings X, the latest hot arrivals on the scene. They came to Britain to support Anthrax on the second leg of their UK tour. Kings X, who hail from Houston, Texas hit the stage and proceeded to launch into an anti-climax. As they sauntered on, they fiddled with their instruments for some time before hammering into the first number. The music was undeniably good. Doug Pinnick is a fine bass player. His style is a fusion of funk and metal and very, very loud! *(I got stuck in front of his bass speakers whilst taking photographs so I know!)* He also has a good voice, although the effects which were put onto it made it difficult to tell whether it was his larynx or the effects bank over at the sound desk which made it sound such a high standard. Ty Tabor *(guitar and backing vocals)* fitted in well with the style of music. His laid back approach drifted over the audience as he occasionally let rip surprise bursts of screeching solos which kept the crowd and the band on their toes and added a heavy rasping dimension to the songs. Jerry Gaskill kept the whole affair together with his solid, no nonsense, style of drumming. It's not the first time that Anthrax have brought a non-thrash band over with them. They dragged Living Color along with them three months ago, a band whose music isn't too dissimilar from Kings X's and like Living Color, Kings X went down extremely well with the Anthrax punters which was surprising seeing as support bands seem to get heckled before they even start playing these days. So to have a band with a completely different style of music from the headliners, get endless applause after each song was unusual to say the least. For me Kings X are good musicians with good songs, but I would've liked to see much more action. I know it's difficult for three pieces to do this, as they are often tied to the mics, but I've seen three pieces in a much smaller capacity playing on smaller stages *(such as club gigs)* put on a much more athletic show. Great music, but far too static.

pic.Bonnie Graham

pic:Alex Solca/

Steve Schofield

CRO-MAGS DESTRUCTION LETHAL

The Graduate
Isla Vista, California

Pics: Nigel Skeet

When I heard from a few people that Destruction were playing in Santa Barbara, I thought it might be a good opportunity to go down and check them out. It later materialised that the rest of the package was actually a lot better than Destruction themselves.

Lethal Dose kicked off the evening, and their music sounds similar to Slayer, that is hard and loud. Lethal Dose are from Santa Barbara and they've been together for about a year now with Peter Gardner *(vocals)*, Matt Skinner *(bass)*, Shawn Dwey and Dave Casitas *(guitars)* and Steve Heasher *(drums)*. These guys have toured the live circuit quite a bit, a lot of which were raided by the local police. Some of the band members have even been behind bars themselves, because they refused to stop the noise. 'Shafted', 'Blood Runs Red', 'Yeast Infection' and 'Endless Wars' were a few tracks they offered that evening, and they were received enthusiastically by the thrashers. Lethal Dose will be going into the studio soon to record their first demo, we'll hopefully have more to report on the band after that.

Destruction followed, and as I mentioned earlier, I liked the other two bands a lot better. Destruction were awful, not just because of their bad attitude they show on stage. It is probably not a very good idea to to insult the audience and to accuse them of being boring, maybe the band have never heard that bad music normally causes a bad reaction. Singer/bassplayer Schmier was very enthusiastic as far as the gig was concerned, shame he drank so much beforehand, that he had to keep zooming off to the toilet, and the gig was forced to start fifteen minutes behind schedule too. Destruction's bad attitude must have been because the Cro-Mags were headlining this tour, maybe they were just jealous.

The Cro-Mags were miles better. Their performance was reminiscent to old Metallica shows. I couldn't understand a word Singer/bass player Harley Flanagan had to say, but you couldn't understand what they had to say on their last LP either, so it didn't matter much.

The band played quite a few tracks off their last LP 'Best Wishes', but 'Age Of Quarrel' was the highlight of the set. The thrashers didn't give a damn - they slammed as if there was no tomorrow.

I was still under the Cro-Mags spell, so I decided to go to their show at the Country Club as well. I arrived just in time to catch the last few minutes of a fight. There were about 800 skinheads in the club, and about 200 or so other people formed in gangs outside the club, looked over by just 20 security guards. What a party! The billing was the same as it had been in Santa Barbara, so basically that meant that Destruction were bad, and the Cro-Mags were brilliant.

Harley said after the show on the subject of violence: *"I can't understand why people behave that way. I always thought that rock 'n' roll should be fun, without people hitting each other all the time. Maybe I was wrong."*

NIGEL SKEET

LEEWAY
Sundance, Bay Shore, New York

When the smoke cleared, a puddle of perspiration covered the dance floor of Long Island's Sundance. But that's nothing special after a Leeway concert.

Leeway, the white hot metalcore band hailing from the desolate streets of Astoria, Queens, a run-down section of Gotham City, makes a statement everytime they hit the stage. Poseurs beware. Phoniness is not tolerated at a Leeway gig.

Leeway took the stage at Sundance with the intention of showing suburban audiences how its supposed to be done. Part athletic event, part concert, a Leeway gig must be witnessed to be fully appreciated. And it's not something easily forgotten.

From the opening bell, the double guitar attack of A. J. Novello and Mike Gibbons ripped into Leeway's autograph, a bone-crushing, ear-drum mangling, spine jolting distorted guitar intro. Perfect preparation for their patented energetic set. At the right moment, Leeway's 'man of the hour' vocalist Eddie 'Bones'Sutton took the stage dressed in his patented skeleton sweat suit and addressed the audience with a cry of 'Long Island - it's time to rock!' From that point on it was pure mayhem and an hour of the most intensive stage diving and dance floor moshing ever seen at the club. Leeway shows have become a legend in New York. After five years of playing clubs like CBGBs and The Ritz, the band's following has grown to such an extent Profile Records were encouraged to released 'Born To Expire' the rawest and most energetic album the genre has been graced with. They featured a lot of the album stuff at the show. 'Lead mouth' Sutton had no regard for personal safety as he took a stage drive into the molten pit then dragged his lanky frame back onto the stage. Sutton grabbed the mike and was back punching the audience with riffs like 'Mark Of The Squealer,' 'Defy You,; and band anthem 'Rise And Fall.'

Novello and Gibbons are a brilliant pair of guitarists and the new rhythm section of Eddie Coen (bass) and Pokey (drums) brought extra power in their wake. But Sutton is the focal point. He is part of the audience and they are part of him. He's just as likely to be seen moshing to label mates Cro-Mags as performing himself.

The finished the set with 'Marathon,' and their dedication to Clint Eastwood, 'Enforcer'. This was metal thrash New York Style. If more bands had the same unpretentious attitude as Leeway - the world would be a better place!

'EASY' ED ESPOSITO

TORANAGA
The Marquee

A critical buzz is swarming around Toranaga, currently one of our brightest thrash hopes. It is strongly rumoured that the time has come for them to take the essential step of signing to a major. But we will just have to wait and salivate over who exactly will grab an outfit that should rightfully join Slammer and Onslaught in the big league.

The last time I saw Toranaga they were supporting Sodom at The Greyhound and even then they impressed me as a tight unit who didn't get double vision trying to keep an eye on both melody and power, but manage to mix 'n' match the two in a conglomeration of metal structures, and thrash pacing and intensity. So tonight was always going to be interesting. From the taped intro of 'Land Of Hope and Glory' (which the Marquee has certainly been for quite a few bands) they blasted into a newie 'Justice Must Be Done.' It's a question of settling down and consequently everything's a mite dodgy with guitarist Andy Mitchell especially taking a while to familiarise himself. But as the night screamed onwards Toranaga showed that they are a tighter more efficient band then the one I saw six months earlier and have obviously benefited greatly from a recent support slot with Sabbat. The band pump out steaming, aggressive, well knit songs with various hard melodic encrustations that wink out at the listener to remind him that he is encountering something well above the ordinary.

'Soldiers Be Brave' and another newie 'Food Of The Gods' erupt next, and somewhere along the line I decide that Toranaga do not need to take on another guitarist as some people have mooted. Mitchell really does hold it together and I think the reason for this is that his roots are based in mid seventies metal and back then the seminal guitar greats wrote structured material that wasn't mesmerised by speed but concentrated on melody as well as pace. It's rubbed off.

So many thrash bands need a second guitar and it's nice to see a group who are willing to work hard enough, and write material strong enough, so live there aren't various musical gaps that have to be filled in with a riff safety net. As a four piece Toranaga's material is allowed to breathe without loosing one iota of power, especially when you have a rhythm section slicked back tighter than my old man's quiff. One of the this band's trademarks is to take great big, inverted , misshapen, blackened riffs, spread 'em out all crackling gristle and wasted eyes in the intro, wrap them up nice and tight in the middle speed sections and link it all to big, big choruses, that slide in and out of the odd melodic break.

We get 'Dealers In Death' and suffice it to say that this would be a jewel in the set of any band. It's followed by two newies, 'The Beast Inside' and 'The Shrine', the former effortlessly manipulated from the back by the percussive power of Steve Todd. The crowd are starting to boil nicely by the time the band finish an all too short set with 'Sentenced', which though highly derivative (I know that riff and rhythm from somewhere!) is still an extremely powerful number.

So what did tonight prove? That Toranaga have risen in stature because they have more confidence in themselves and their abilities. That the new material shows a developing if somewhat slight continuation from the immense 'Bastard Ballads'. But then the band have better material that they didn't air tonight. Blemishes? Well as a frontman Mark Duffy has some way to go. The *"Hello London!"* approach distances him and the band from the crowd, and after all Toranaga come from Yorkshire not goddamn California! There was also very little conducive in-between song communication and this lack of rapport was made painfully obvious on the last number when Andy's guitar went walkies and there was an awkward hiatus stage front which the band was unable to deal with until normal service was resumed.

John Duke

TIGERTAILZ EVEN DEADLY SINS
Park Hall, Wormelow, Hereford.

Hidden deep within the folds of the Herefordshire countryside, a major new rock venue appears to be rearing its head. The Park Hall is a country-club style disco, complete with endless runs of ropelights, a carpeted stage, and a lighting rig that makes you want to get on down there in a white suit (not John Travolta - psychopath actually..)

So it was that the first of a series of Friday night concerts kicked off with a semi-secret gig by U.K. hot tips, Tigertailz, supported by local hard rock outfit, Seven Deadly Sins. The Tailz are fresh out of the recording studio, and the extensive time they've spent in the company of Chris Tsangarides (producer), has certainly produced a much slicker outfit than the one which gaily thrashed through their set at the now legendary Metal Hammer Xmas Bash at the Astoria.

But, openers Seven Deadly Sins courted the strong crowd with a set that would have done a headlining act justice. The band hail from the Hereford area, and as a local bash, this proved to many that it wont be long before the S.D.S. are headlining all on their own. Certainly, songs like Life Is No Lady, and Shoot, display a great maturity of musical ability - doubly surprising when you realise that the band have only been an operating unit for all of eight weeks... Fans of frantic axemanship would do a lot worse than bend an ear in the direction of Ian Nash - whose fretting histrionics cut right through a slightly mushy PA system, and proceeded to blister adjacent woodwork. Keep your ear on this

guy...

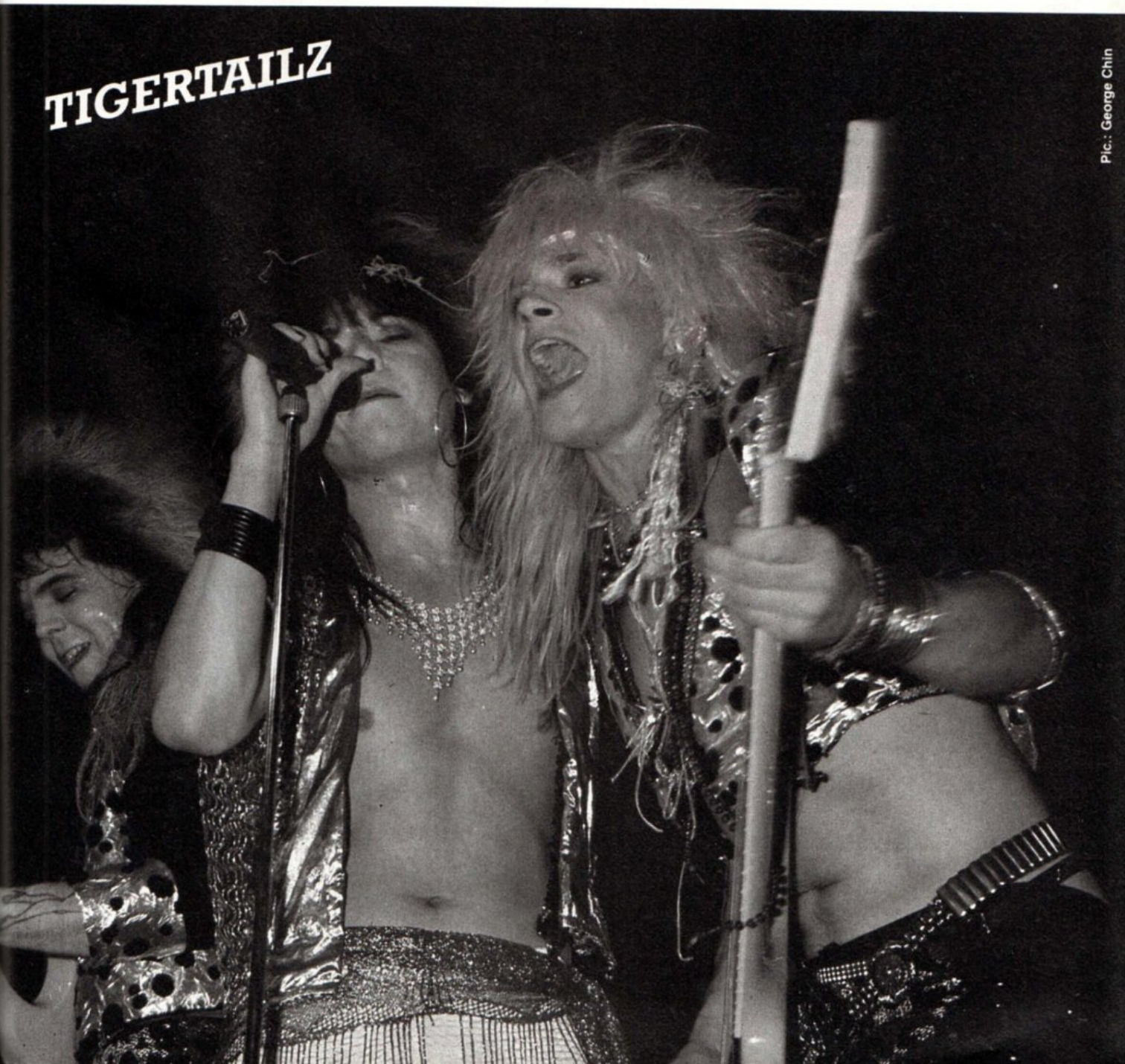
After what seemed an interminable wait (not helped by the same tape being played TWICE during the interval - yawn...) the band who put the Glam in Glamorgan finally took the stage. In fact, the posh nature of the venue did suit the cultured glam of the guys, Pepsi leaping from level to level across the many tiered stage, while Kim using the same area as a sort of manic showground, wildly galloping from one side of the stage to the other. This pair are manic with a capital F! Opening with 'Love Enough', the band proceeded to prove quite why they are being tipped for so much stardom. Playing as fast and furiously as they can (and this is considerable!) they waded through 'Living Without You', followed closely by 'Hollywood Killer' and 'Noise Levels' (slipping into a metal jig at the end, par for the 1989 course I think...). Surprisingly, of all the new tracks aired, 'Love Bomb Baby' didn't quite cut the ice as thoroughly as the rest - possibly due to Kim having monitor problems during the song.

Tigertailz 1988 spark is turning into a definite roaring fire - they project the sort of stage persona (and get the audience response) more usually associated with band of several years mega bucks behind them. Far from the cool of a Herefordshire night, the Park Hall took wings and became, for a night at least, a sultry West Coast nighterie, with the Tailz brazenly steaming and pouting their way through some of the most exciting new British rock to emerge for a long time. Sure, you might not particularly appreciate Kim and Pepsi's caressing stage antix: but you can't fault them for their material, in fact, the new album (release date September) has the ability to drag a whole lot more fans into the Tigertailz camp (!).

The concert ended with the band extracting the urine from Metallica, in a hilarious display that basically levelled the thrash metal brigade, and left the Park Hall bellowing for more. Sometime this year, no, sometime in the next few weeks... dammit - any day now, Tigertailz are going to prove all the predictions right and take on the rest of the rock world head on. I, for one, am counting the minutes. So what makes them different to the run of the mill, hole in the knees crop currently sleazing-out the venues? Simple, the Tailz have style.

TIM OAKES

TIGERTAILZ



Pic.: George Chin

HOUSE OF LORDS

HOW CHEAP TRICK STUCK UP THE HOUSE OF LORDS

House Of Lords have spent months on the road, proving what a great band they are and repaying the faith shown in them by their label boss, Gene Simmons of Kiss. First they toured home territory in the US and later played Europe where they were a huge success at the Metal Hammer festival in Dortmund, before going on to one of their favourite cities Amsterdam. In the States they toured with Cheap Trick (yep, those guys are still alive) - and a lot of fun was had by all as leader Gregg Guiffra explained *''OK, so the halls were smaller than we'd become accustomed to when we toured with the Scorpions, but otherwise everything went really well. Then there was the festival. There were 45,000 kids there, most of whom had never before heard of a band called House Of Lords, and we had to open. Let me tell you, the kids went absolutely crazy!''*

This won't come as a surprise for anyone who's ever seen the band live.

Gregg remembered the last day of the US tour which was a sticky business! The last day on tour, is, according to deep-rooted rock 'n' showbiz traditions, the time for all kinds of tricks and games especially by the over-enthusiastic roadies. Cheap Trick had conjured up an extra special little joke for for their support band. *''They stuck sticky tape all over the stage, with the sticky side facing up! We stuck on to something with every single step we took on stage. But we got our revenge. Cheap Trick played the same set every evening, regardless of location, adding only very minor changes. So we learnt to play two of their songs, both a fixed part of the Trick's program, and included them in our set. Anyway, the guys just stood on stage, wondering what to do, as they couldn't play the songs for a second time as they had to dig out two other songs at short notice and rehearse them backstage first...*

HARD ROCK SUPERSTAR

The Lords all used to be involved with quite prestigious bands. Gregg was in Angel and involved with his solo project Giuffra, Ken Mary was in Fifth Angel and with Alice Cooper, and Lanny Cordola was in Giuffria with Gregg. Most of you will also remember that Lanny Cordola used to pick his bass with Quiet Riot. But the news that Chuck used to be in 70s weirdo-disco band The Village People, who had a hit with the cringeworthy track 'YMCA' might come as a surprise to some. Gregg didn't seem too sure, but he told us *''...I think Chuck even wrote 'YMCA', at least he was involved in writing it...''*

Talking with the House Of Lords about the band, you can't avoid mentioning Gene Simmons. This man has been a hard rock superstar himself for at least the last twenty years, he has a reputation for being a good talker, he's been friends with Gregg Giuffrias for ages, and he is also boss of the House Of Doll's record company as well as being their manager! A busy man, a rock business success-story and admired by

many... What a lot of people don't know is that Gene also manages quite a few other artists.

"Gene is a really busy man. He's working on a new album with Kiss at present, on top of that he's got his own label so he gets involved in new signings as well as being still involved in the movie business ... and he's got us to look after as well. But he somehow manages to do it all, even though that sounds really amazing. He'd always available to us, at any time of day or night, and he's immediately available when there's a problem anywhere - he's already been really helpful in loads of situations. Even when he was on tour with Kiss last year, we always had a 'phone number to reach him in an emergency. Okay, so Gene has got the whole RCA network behind him, and he uses every single opportunity that the professional mechanism of this big record company offers him. But even though he has so much work to do, he only has two normal office employees working for him and not a highly specialised team or anything. And he still always gets involved with more and more new ventures."

And a lot of this is done pretty low-key, so that the interested public doesn't hear about it. But Gene isn't scared of moving into fields not commonly associated with rock music, as Gregg told us: *"Oh yes, Gene also took over Liza Minelli's management."*

And that's not all, because according to rumours, that haven't as yet been confirmed, Gene Simmons has finally put his foot in the door of the pop market. The new boys in Gene Simmons life, are, apparently, pop hitmakers the Pet Shop Boys! But we'll go into more detail in regards to this new pop-rock conglomeration in a later edition of this magazine - when we corner Gene in person and get the inside story.

A NINETIES KEITH EMERSON?

"He sounds like Keith Emerson," some American music critics have said this about Gregg Giuffria. Gregg has a completely different answer when questioned about his roots: *"No, I really don't think I've been influenced by Keith Emerson. And I definitely don't copy him. If there are any Emerson sounding parts in my playing, then they're pretty indirect. Aaron Copland (a modern classical composer, famous for writing the instrumental piece 'Fanfare For A Common Man') was one of the people who really influenced me. And I suppose because Aaron Copland was also one of Keith Emerson's big influences I can imagine there are some similarities in our keyboard playing."*

In contrast to the legions of keyboard players in pop music and easily digestible mainstream rock, Gregg applies his instrument in a classical way. He's not out to tap down simple little melodies, he's more interested in crashing out massively bombastic chords, and all this heavily influence the whole House Of Dolls sound. These are in the same tradition as bands like ELP and The Nice, but even early Black Sabbath and Deep Purple created comparable sounds and bands like the Strawbs. But surprisingly, most of these bands and groups are of European origin.

"Yes, that's true, our music is very European. Maybe that's one of the reasons that the European audience has found it easier to accept us than the rock fans back home. I just love harmonic song structures like Copland's and the heavy gothic chords and dramatic effects so frequent in European classical music. It's a shame, because you hardly find that sound in American musicians. We were influenced by bands like Queen, Deep Purple, ELP, Led Zeppelin, The Who and the Stones. They're the kind of bands we grew up with, those are our roots."

DEMOCRACY RULES

The band decide the sound and direction as a whole, because no single member functions as a band leader, although Gregg founded the initial band. And although these guys work democratically as a band, each one of them also has the possibility of working on solo projects if they feel like it, or have working relationships with other bands, doing what they wanna do. The band work together democratically. *"Each of us writes material. We collect the whole lot and analyse it. If the majority of the band is happy with an idea, we work on it. The final result sometimes has incredibly little to do with the original idea, and has maybe only got the basic structure in common. Anyway, all ideas are welcome, even the suggestion is from someone outside the band. We are sent songs by other people quite frequently, and if there's anything suitable amongst them, we're quite likely to utilise it in some way. As long as it is somehow suited to the bands style. This is one of the criteria that influences our decision to take a song or not. Otherwise we don't care who wrote it. This way of working gives us most musical freedom. We don't depend on just one composer, but incorporate loads of different ideas and impressions in our music. That's how we can carry on developing all the time..."*

Gregg's role is the big motivator. He tries to create a good working atmosphere, and makes sure there's a steady development in the band's direction, although a lot is allowed and encouraged within these confines.

It all sounds very interesting, and makes you want to know in what direction the House Of Lords will carry on, because they have what it takes to become a real super act. But before we're given a taste of their future musical development on vinyl, House Of Lords are going to have to prove their worth for quite a few miles round the world first. They are at present headlining a tour Stateside which is being promoted on the radio. They'll also be on a few open air concerts with Cinderella, Cheap Trick and Winger, after which they'll be making their way to the land of the rising sun. So we can't really expect the Lords to find time to go into the studio until the end of the year at least. And that means we'll have to wait until 1990 for the album...

Edgar Klüsener

HEAVY METAL WORLDWIDE

WASTED YOUTH

They call themselves 'LA's first thrash band', and even if information like that could be accused of being slightly exaggerated, you still have to remember that Wasted Youth have been the self-styled 'outlaws' of the Californian thrash scene since the release of their EP 'Get Out Of Mad' from 1986. They've also managed to gain quite a reputation in the City Of Angels. Loads of local clubs have black-listed the band, thanks to their eccentric stage show. But Wasted Youth are perfectly able to keep up with most of their local competition and can easily compete with a lot of other bands around.

Chett Lehrer is the only original member of the band, and he founded Wasted Youth in 1979 to broaden his musical horizons. He forms the unique and creative spine within the band. Singer Paolo Rossi was discovered in 1983, when he appeared at a bands rehearsal session by chance. Before that he was involved with the band management and merchandising.

"Wasted Youth was always my fave band" Rossi confirmed without hesitation. *"Before ever approaching the band I had been to every show to watch the guys expressing themselves."*

After the release of 'Get Out Of My Yard', it was time for Wasted Youth to gain loads of new fans during their 'Crack Across America' tour. With the arrival of drummer Joey C. the band finally had the bone breaking sound they'd aimed for for such a long time. Further line-up changes followed during the next few years, one of which involved hiring bass-man Dave Kushner and lead guitarist Rick Seccombe who both proved perfect additions. Chett, anyway, is extremely optimistic about the future and completely convinced that the new line-up, especially since the successful LP debut 'Black Daze' will finally help Wasted Youth rise to the heights they long deserve.

Heinz Beanz

FLAMES

Flames are finally a Greek band that has managed to make its mark in the multi-cultural world of heavy metal! They will be joining the recent world-wide successes hailing from Brazil, Italy, Spain and similar countries, that are not normally associated with producing successful rock music. With a little bit of help from a German singer, the band Flames have formed the first German-Hellenic thrash outfit!

Apart from Mr. Ossek the singer, further Flames include Chris 'R.B.' Lee (guitar), Andy Kirk (bass) and George Adrian (drums) - all guys have taken on international sounding pseudonyms to avoid language complications. After all, the band would like to make a name for themselves beyond the restricting confines of Hellas. Which is why they've decided to spend at least a few months of the year residing in their Northern base, the German port of Kiel, as well as the Attic coast.

The band have released three Lps called 'Made In Hell, Merciless Slaughter' and 'Summon The Dead' as well as the live EP 'Live - In The Slaughter House since 1985, and they have been successful in the Greek charts as well.

This has all proved beneficial for their live performances. Apart from two club tours, the Flames have also supported bands like Motorhead, Sodom, Running Wild and were most recently seen with Kreator during their Greek shows. Since then, Black Dragon have released the band's latest album internationally and the band will also be releasing the song 'Eastern Front' off their album 'Summon The Dead' on a sampler released on the American Syncro Sound label.

This is all in the past. The guys are at present working on their fourth LP, and this prime example of thrash 'made in Greece' will be available in your local record shop by the end of the year.

Pansy Porter

U.S.I.

UNSTOPPABLE FORCE

At a time when Metal Hammer is launching appeals for new talented British rock acts to take on their American counterparts, many names constantly crop up. Marshall Law, Wolfsbane, Excalibur and Little Angels are just a few. I'd like to put forward yet another to add to the list, U.S.I. Oh no, I hear you cry. Not another feature on a band we've never heard of. Well maybe so, but all that's about to change as anyone who's ever seen U.S.I. will be able to predict themselves. They are a breath of fresh air after the usual static appearance of many bands playing the UK club circuit. The band, who recently acquired the talents of ex-Saxon bass supremo, Paul 'Fasker' Johnson, are already causing a stir amongst certain record companies.

I've seen U.S.I. perform live many a time now on the old line-up, and I've watched the Stoke based three piece with their new line-up rehearse and I can tell you that U.S.I. are a fresh act. They're full of excitement, originality, enthusiasm and genuine fire.

U.S.I. live is a treat. The stage show is mindblowing. There's so much energy and athleticism taking place; it's exciting to come across an act which puts so much effort into a gig to please punters, plus whoever's there gets to experience U.S.I. superior songwriting talents.

After only a handful of gigs in the Stoke area, where the band hail from, I sat down with them during a break in their hectic rehearsal schedule, to ask them how the new line-up was handling.

"Better than ever", says Steve Johnson, vocalist, guitarist and driving force behind the band. *"When Eddie Stratton, the previous bass player left, it took three months off our schedule. During those three months, we completely re-fitted the backline and had extensive gear modification. We've had to teach Fasker everything which took two months because our music and stage show is so complicated."*

Turning to Fasker, I asked him why he'd quit Saxon to join the yet unsigned U.S.I? *"The reason I left Saxon is because the musical direction was going nowhere, which did not suit me. Being in Saxon was very restricting for a bass player. I like to play in a forceful style, not simplify everything. Although I realise the importance of simplicity to hold a song together, I feel it's very important for a bass player to stamp his identity on a song in much the same way as, say, Billy Sheehan does. Both ends of the spectrum are important. I strive to include in my playing style, the right mixture of power, solidity, flash and trickery. I am a very* physical bass player which fits in well with my brother Steve's style, which is also very physical and visual. I realised during my stint in Saxon, that Steve and I make the best guitar/bass combination that I could ever dream of. Neil Anthony is also the best drummer I have ever had the pleasure of playing with. He too has the right mixture of power, flash and solidity. On top of all this, all three of us can sing like tweety birds."

"Everything said about my departure from Saxon in the press has been said by Saxon, who have a vested interest in promoting their side of the story. Most of what they've said is inaccurate, the rest is wildly inaccurate. The one true fact is that I did leave the group and I wasn't sorry to leave the group and I'm now in a band which is on its way up, not down. In other words, I think U.S.I. are unstoppable."

Steve and Fasker have played together in various bands before, Gary Barden's Statetrooper probably being the best known. Both eventually went their separate ways with Fasker joining Saxon, and Steve working on various projects, including Phil Lynott's Grand Slam, up until the time Phil died. Steve eventually set up U.S.I. and started recruiting musicians. His brother Fasker was invited to join them.

"I was approached by Steve in the earl;y days of U.S.I., but I couldn't join the band due to my commitments with Saxon. If I had known then what I know now, I would've joined U.S.I. immediately."

Steve: *"Fasker was the obvious choice now as he was then. His departure from Saxon and Eddie's departure from U.S.I. tied in very nicely."*

I asked Steve why Eddie left and how Fasker got into the line-up.

"U.S.I. have got very high standards. Eddie made a good start, but he found it increasingly difficult to keep up his commitment with the band. In the end we gave him an ultimatum, improve or get out. We've no hard feelings against him whatsoever. After Eddie went, we found ourselves faced with a dilemma. We had to find someone who could play bass, sing and have a massive personality on and off stage. As I said earlier, my brother fitted the bill in more ways than we could've ever hoped for. He was the only choice."

Steve: *"I do write the material at the moment, but I'm not the sole writer - it's not a case of 'Steve writes and Neil and Fasker play them'. It's always whoever has the best song and we use it. The band isn't just three individuals. We're a team of horrendously talented multi-musicians. We can all sing, play a number of instruments and write. In fact, each member is capable of fronting their own band."*

So, you ask, if they're so good, how come they're unsigned?

Steve: *"Now the new line-up is working to its full potential, and we're fully rehearsed, we've been hard at work gigging and playing showcases. Chrysalis have financed our first set of demos and now want to hear more. Since signing our management deal with Steve Andrews (who has worked in various record companies, major management companies, and worked as an agent for some time)* we have picked up loads more interest from other parties, all of whom wanted to hear more new material in addition to old. So we've been writing extensively, culminating in several showcases for the aforementioned parties at Nomis studios in London. It's been a non-stop three-month period of writing and rehearsing. We've now started gigging up and down the country again and we're pleased to say that the reaction to Fasker from paying U.S.I. fans and business people alike has been unanimously brilliant. We've got more record company interest from a lot more companies, and I mean proper interest, not just 'Yeah, we like the demo' but 'd rather not name names at the moment as we haven't made a decision yet. But as soon as we have, you'll be the first to know!"

Whoever U.S.I. sign to, one thing's for sure, they are going to be huge. As Steve says, *"We don't feel we have any competition from other unsigned bands. We work on the top scale and we feel our competition lies in the big league with bands such as Van Halen and Bon Jovi.!"*

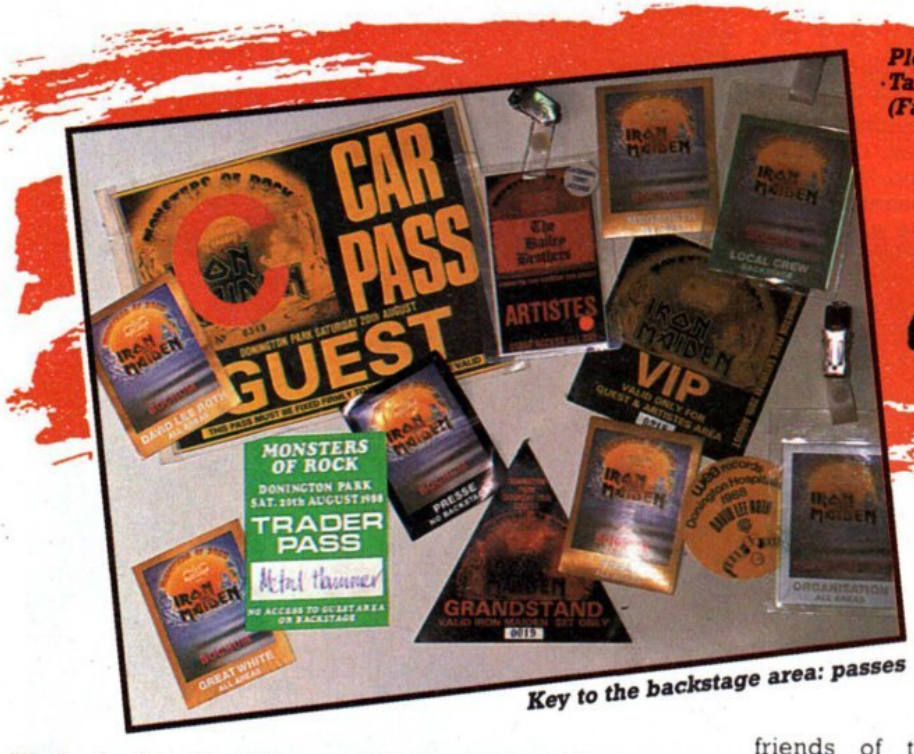
So watch out, as the band put it 'The wheels are in motion, and world domination is in sight!"

Try and catch U.S.I. at one of their gigs and you'll realise that what I've been saying within the hallowed pages of Mental Hamster for some time now isn't in the least far-fetched.

STEVE SCHOFIELD

HEAVY METAL WORLDWIDE

EXCESS ALL AREAS!



Key to the backstage area: passes

Pleasures of the flesh: Taime Downe (Faster Pussycat)

Pic : Tom Farrington

We Probe Into The Strange, Fabulous World - Backstage...

'Caught in the limelight, sex for fame
Innocence is traded for the lines they gain
You know it's no secret even thought you don't believe it
it goes on'
(Balaam & The Angel: 'It Goes On').

Ever since rock matured into total senility during the mid-1970s the backstage environment has never been quite the same. Punk cleaned out a lot of the necessity to rape virgins and drown in swimming pools. The New Romantics couldn't swim and weren't too sure what they kept in their underpants anyway. With the re-emergence of rock however, the backstage sanctuary with all its trappings has once again become a place of fascination for the people who go home when the lights come up.

By its very nature of segregation the backstage area is the ultimate goal and dream for those intent on being 'seen around.' To arrive is a triumph and to fail is abject humility. The simplest solution is never to try unless you cannot fail. Even so, the backstage door on any last night of any European tour is proof positive that backstage glamour is sadly on the increase.

So what happens beyond the tantalising barrier of the backstage security guard? When all that separates you from meeting your imagination is an infuriating square of adhesive blessing - The Pass - life can be a bitch. However, before you undertake an intensive course in self-degradation to bluster your way past security - let me tell you a story!

By 7 p.m. the guest list has closed. The guest list is usually the responsibility of the record company and accommodates everyone from friends of the band, the management, record company personnel and journalists, photographers and approved free-loaders. A meeting between the venue's production office and band management is arranged in order to allocate the respective passes to those on the guest list.

Passes are designed to enable guests to get backstage and are broken down into various grades depending on who you are. Band and crew will have stage laminates, enabling them to get on stage. Access All Areas usually means access backstage before the show, whilst the lowly Guest Pass allows its owner after-show access only. Without a pass you will get nowhere. In the case of the Edinburgh venue this once included the band! Surrounded by a crush of jubilant fans and despite threats to his life, his family and everybody who knew him, the backstage security guard refused to acknowledge Heart until proper identification had been produced and authorisation from the production office granted!

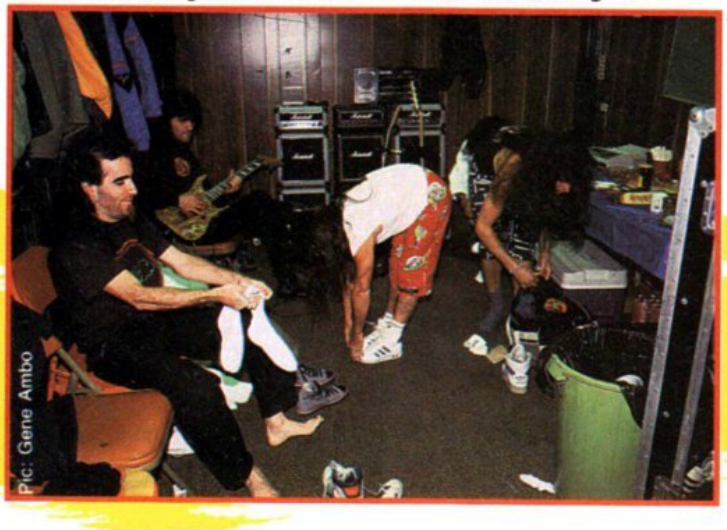
(Both Mick Jagger and Bob Dylan were tossed out of Melody Maker's offices in the Sixties with cries of 'Pull the other one' by Jobsworths).

In the case of Donington '88 the pass system was taken to quite ludicrous extremes resulting in major problems for the event's organisers. In the end they simply took to the skies in a helicopter to avoid the queries and confusion resulting in *sixteen* different grades of backstage pass.

In the end it was a well known journalist who defeated such organisation by simply displaying his laminated tour pass from Helloween's UK tour of 1986 at every check, finding himself with a free run of the backstage area and stage confines! Cunning does not go unrewarded.

But back at a venue the size of Hammersmith Odeon, an end of tour party is rumoured. The Viet Cong of backstage hopefuls are motivated in force. Ten seconds after the

Exercises and a pair of new socks: Anthrax backstage



Pic: Gene Ambo

final encore the backstage security guard is under siege.

'BUT I MUST BE ON THE GUEST LIST..'

The backstage doorman has eyes and a list. If you do not have a pass and if your name is not on his list then to him you are a wanker and no amount of pleading will convince him that you are a legitimate guest. This does make him a son-of-a-bitch. He works this door every night. This is his territory and will have heard it all before. He has the toughest job in the music industry and you are making it worse.

Stories still abound concerning backstage access and silicon implants. Finding tour personnel and pleading for a pass can work if deemed dumb enough not to cause trouble and pretty enough to brighten the backstage gathering. Some stake their reputations on it. Others, because the thought of knobbing a star is now a very real possibility. Which dove tails neatly into the question on everybody's lips. Does the Group still exist?

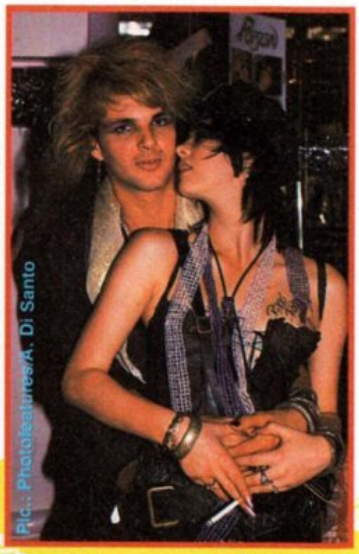
No. There are people who call themselves fans, people who call themselves creative designers, people who hang cameras around their necks and call themselves photographers, people who think they write for the TV Times and people picked out of the front row... but no one calls themselves a groupie. Unfortunately if you are female and not known to either the band or the record company then you are a gratuitous starf***** and can expect little sympathy. Tough.

BACK STAGE. SORT OF

Back stage at the venue bears little resemblance to anybody's imagined scenes of wild sexual and chemical experimentation. For the most part it is more a record company garden party in a tiny bar resounding to the sound of gratuitous back slapping. At this early stage of the evening the band will be in the dressing room and usually doing just that. Dressing. All except their closest team advisors are barred until it is deemed diplomatic to welcome a few others.

Upstairs the pre-party is well underway. Record company executives tend to stick together, slightly indignant that their space is being invaded by others on the guest list they have never bothered to meet. They will stand the bar and get in the goddamn way. They are out for the evening and dress accordingly in satin tour jackets, red framed spectacles and quite ridiculous bouffant hair-dos.

The band's PR will be speeding from the band to the crowd, badly covering her twelfth nervous breakdown since the doors opened. In many ways the PR and manager now take over. The PR has proved her worth by filling the backstage bar to overflowing and now has to



A cuddle now, more later... Poison's Rikki Rocket and admirer

make sure that the journalists who pasted the band's album never get to meet their victims. Journalists enjoy a good confrontation with a band they don't enjoy. By now the band will be admitting a few well wishers and autograph hunters. The drummer is usually still in his underpants and trying to get changed behind a towel. Girlfriends gather to one side and swap stories on their sex lives and how they haven't worked in the last two years since Johnny Rock Star sold his first million.

There will always be a tour manager's aide sweeping the pile of embarrassing belongings under the carpet such as bullworkers, asthma inhalers, diaries, China Crisis T-shirts and books on ancient Mexican religious beliefs. A steady procession of giggling fans, too shell shocked in the presence of true glory, never notice.

There will always be one complete doughnut of a fanzine writer who wants to interview someone. PRs will usually fob him off with the most uninteresting member of the band. This is the second guitarist who has only just joined and is still desperate to see his name in print.

It's nearly midnight. The venue management are hassling the tour manager to get rid of the band and the pre-party party upstairs. The crew have usually stripped the stage rigs and are busy repacking the entire circus into the trucks in order to beat the local council's curfew. The impressive tour coach is revving by the back stage door, gently crushing the heads of the last remaining autograph hunters.

By now it has been deemed a total no-go area for fans. They have turned up, paid their money and might even have met the band. Now, with the exception of cumbersome competition winners, it is time to get serious. The manager, sober throughout the evening, is somewhere counting money.

THE CAB HOME

By now the band, without whom none of this would happen, have become mere appendanges to the entourage. Dazed at being bundled out of the venue and driven at speed towards wither a night-club, late night

One of Motörhead's roadies?!

eatery or hotel bar, they are ignored by most, for the rest of the evening. it is only their presence which is important. Just by being around they reassure the assembled liggers this is the place to be. Invitations have been prearranged and if they haven't well it is too late to really worry. Those in possession of pretentious, gold embossed invites are laughing.

The rest who have persevered to find the location of the party from a member of the entourage are pretty sure of getting in. They've come this far. The simple obstacle of a flustered maitre d' won't prove to be a hindrance of any substance. At this stage no one can afford to bar anyone. The venue doesn't give a monkeys because any dubious extras will simply add to the monstrous bar bill the record company is running up inside.

At the after-party party, the numbers have been gradually whittled down to form that evening's exclusive cluster of music industry faces. Unlike the pre-party there is no feeling of discomfort, no paint peeling corridors to negotiate, no tangled heaps of equipment to trip over and no flak-jacketed roadies to make you feel inadequate.

The purpose of the After Party-Party is to avoid the band at all costs. A band can kill a good time dead. They want your honest opinion of the show and they never remember your name and never seem to have any good jokes. Most record companies have a pre-arranged cut off point for the drinks, which means setting aside an amount of the band's money to spend. When this has been reached, only the very drunk and faithful remain.

The after-party party depending on the band's appeal, is likely to attract the ranks of asshole celebrities. In the case off Heavy Metal this can mean wrinkly Merseybeat has-beens, Blue Peter presenters, hack'n'slash horror writers, air-head TV personalities, and sugar candy Soap stars now pursuing a musical career.

For bands and their crews, life backstage is their every day environment. For journalists, record companies and approved freeloaders, it is an out of hours social club. For liggers, its an ego massage.

Most are drawn towards the guest list because to be left off compounds your unimportance. Everybody has to belong and the more exclusive the club, the harder people chase membership. It is not the real world. It is a place for vendettas and crusades, a place to establish an identity and for self-promotion. The Irish call it hiding in the tall grass. Backstage is cracked, but its not all it's cracked up to be.

At the end of one after-party party in the West End two women were discussing the evening whilst waiting for a taxi.

"Enjoy the party?" asked one. Her companion nodded.: *"Enjoy the gig?"*

Her companion raised her eyebrows in a gesture of disdain.

"Oh please! Do be reasonable!"

CRISPIAN ST. PANCRAS

HEAVY METAL FASHION SPECIAL

Winning Your Spurs In The Wild West End!

It's belts, boots and accessoires time and for the third part of our series on heavy metal fashion we've tracked down some exclusive little stores, where many a shopping-spreeable afternoon can be spent parting with precious dosh.

Rockers feet seem to fall all in two categories these days: There are the smelly baseball-boot clad variety, as 'day wear' sweated into by traditional rockers and modern moshers alike, but once the sun goes down and metal-mice come out to play, cowboy boots rule! You can buy a pair of basic black or brown cowboy boots on any street corner these days, they're as accessible and common as snow-washed jeans or pink baseball boots, but it's more difficult to track down the intricate 'Dogs D'Amour' Mexican variety, often embossed with traditional little extras, like eagle-shaped leather appliques. At the same time, a good pair of boots will last for years and years, whereas the Dolcis 'man-made upper' variety make even the most rock 'n' roll pair of legs look as sexually enticing as a pair of nylon knickers.

A shop that specialises in all things cowboyish and cool is Western Styling in Kensington Market, London W8, where you begin to realise why wild and western fashion, with all it's fringed leather, denim and the all-important accessories, has been cherished for so long - and has hardly changed! A couple of hours combing the clothes racks and walls of this place, and you'll reappear looking like John Wayne at his toughest.

Pic: Tony Mottram

Spot The 'Ead: 'Great Frog' client Bruce Dickinson

Cowboy boots, stetsons, neck ties and a lot more: Western Styling at Ken Market

BULL WHIPS

Let yourself be transported back to America's formative years while checking out classic cowboy accessoires *(lots of them are the original thang)* that decorate the walls, windows and ceilings of Western Styling: Dangling lariat neck ties, multi-coloured bandannas, stetsons and cowboy hats in all shapes and sizes, vicious-looking bull whips *(made of raw hide and originally intended for driving the cattle, used these days to 'coax' slack MH journalists during production week)* and silver spurs and rowels, rhinestones, leather wrist straps *(these were worn on the left arm, so when John Wayne grew weary, he could wrap the reins around it and take a 'rest'!)*, leather chaps with riding fringes *(the chaps were to protect riders legs against cacti and the fringing put off any rattlesnake and other creepy-crawlies from taking a nibble!)* - even six guns and bandoleers! One wall is stacked with original second hand cowboy boots, saggy and worn in just the right places, and some of them are up to fifty years old...

Red Balls Of Fire, also in Ken

All you need for your gaucho outfit

Jewellery and rings at The Great Frog and Kensington Market

by Bruce Dickinson last year as well as Cinderella's fave spider penchants and rings and fancy ornature donned by the likes of Def Leppard, Robert Plant, Rush, Ozzy and many more. Popular is the mean looking skull ring seen occasionally modelled by Ian Astbury, James Hetfield and Keith Richards.

All very well if you've got loadsa dosh *(a custom-cast ring can cost £200 - a standard skull ring will still set you back £50)*, but there are cheaper possibilities. Markets in Camden and Kensington and shops on Carnaby Street sell cheap 'n' cheerful replicas, and mail order companies like Rieder Design in Leicester and Goldrush Jewellery here in London have their own ranges of unusual motives. Lusaka II import their hand-made silver finery all the way from Greece. Skull motives are popular here, too!

This might all sound elitist if you live outside London, but lots of stockists also work on a mail order basis, and have elaborate catalogues featuring their stock: give them a ring for more information!

KAREN SEEKINGS

STOCKISTS:

WESTERN STYLING
Kensington Market
Kensington High Street
London W8
Tel: 01 - 938 3654

RED BALLS OF FIRE
Kensington Market
Kensington High Street
London W8
Tel: 01 - 376 1512

THE GREAT FROG
51 Carnaby Street
London W1
Tel: 01 - 439 9357

LUSAKA II
17 Cowley Road
Oxford
Tel: 0865 - 727734

RIEDER DESIGN
5 Braunstone Gate
Leicester
Tel: 0533 - 549182

GOLDRUSH JEWELLERS
624 Lea Bridge Road
London E10
Tel: 01 - 539 3569

Market, have distorted the cattle herding ethic, and combined it with grungy Lower-East Side N.Y.C. chic and heavy metal fetishism - clients include gutter-queens Cycle Sluts From Hell, Guns N' Roses and loads more. These guys 'invented' the Budweiser can belts, but some of their most expensive and raunchiest items, including belts, are made of royal python snakeskin!

Cowboy traditions also played a part in the development of jewellery in rock. Wild West gauchos used to be paid for their cattle herding with silver rhinestones. These were fixed to Stetson hat bands and jackets, a habit later taken over by rockers and Hells Angels and leading to the rock 'n' roll habit of decorating clothing with studs and badges. The 'live fast and die young' way of life produced the fond flirting with death-related symbols like wolves, snakes and ...skulls - all jewellery designers we talked to admitted that skulls were their best selling item. The most chic skull jewellery, and a broad selection of other silver spangle is available from the best rock jeweller in London town: The Great Frog in Carnaby Street.

SKULLS N' SPIDERS

These amphibious designers were responsible for creating the silver-cast Eddie belt buckle worn

Wild thing!

Pics: Reinhard Harms

Backstabber

BROKEN DOLLS

BOWLING THE MAIDEN OVER!

Wedding bells are ringing in Iron Maiden land. First Nicko McBrain married former American cover girl, Rebecca last May, and now manager Rod Smallwood is planning to marry this summer. Rod and Rebeccea met two years ago at a party at Fort Lauderdale in Florida when Maiden were rehearsing for their world tour.

"Nicko was introduced to me by a friend who said she had someone lovely she wanted me to meet," says Rebecca. "When she said he was a musician I shuddered and said 'No way.' But when we met up it just happened there and then."

The wedding took place in Huntingdon and later the couple went on a cruise for their honeymoon. After the wedding Rebecca planned to open a boutique and while Nicko will doubtless be working on his golf - until Maiden start rockin' again.

A huge pile of albums arrived at Metal Hammer HQ recently addressed to some of the heaviest names in rock journalism - none of whom work here anymore! We opened them up with feverish fingers - and found a complete set of James Last LPs!

Crazyhead headlined at a big charity bash recently. They played at Rockit '89 on June 10 at Loughborough town hall when £600 was raised for Leukaemia research. The organisers were well pleased and thanked also Detent, No Excuse and other bands on the bill.

Marc Bolan fans (that includes our Liz Evans), will be pleased to hear that Bolan's Seventies' TV show for Granada is now available on Castle Communications LP, or will be come September. They feature such goodies as 'Jeepster' and 'Hot Love' all highly rated by lovers of cross-over hardcore glam thrash and sub-poppers. The album is called 'Marc On Wax'.

DOLLS HOUSE

Watch out for spanking new glam band Broken Dolls who sent us a hot demo of 13 songs. The good looking dudes from New York include brothers Ritch and Mike Sabin and band mate Jon Palmer who laid down the cuts on the demo called 'Believe It Or Not.' We believe it.

The demo is professionally produced and has been described as 'LP quality' by teams of experts. Says Mike Sabin, the group's drummer, *"We started recording last February and in the previous six months we had spent all our time writing the material, working on the live shows and playing concerts. The new songs are well thought out and has a broader meaning than on our first cassette (1988). The songs are getting more complicated and intricate. I write the lyrics and my brother writes the hooks. Every song is like a short story."*

A bright future is predicted for Broken Dolls and says Sabin: *"We're not stopping no matter what happens. We're constantly rehearsing. Everything has built up inside and is ready to explode. We want to get signed, be on tour and make more albums. Our perseverance has paid in the past and nothing can stop us now."*

By gum that's what we like to hear. Hard work and dedication. You can't beat the American chaps. Contrast that with Burp, the new Leicester thrash band. Leader singer Ace Brainless grunts: *"We all got drunk last night. Worra larf! Rehearsals? You don't need to rehearse the stuff we play. It all just sort of POURS out of us."*

GUNS N'APOLOGIES

We regret the error in the Guns n'Roses Special in our last issue (June 26th, No. 12) when we wrongly called Steven Adler the bass guitarist, and Duff-McKagan the drummer. We do know Steven is the drummer and Duff is the bassist, but unfortunately two film 'overlays' bearing the captions were transposed during production.

GO FOR IT!

Feeling dull, listless, and sluggish? Do you suffer from spots before the eyes, galloping toe rot and a pronounced stoop (pronounced stoop)? Then you are obviously suffering from Metal Hammer withdrawal symptoms. Five American doctors have recognised this condition and pronounced that the only cure is to order the very next issue!

So what have we got brewing up for you? Well there will be our usual blast of great pictures, stories, news and reviews, presented in Glorious Hammer Color and Metal Scope.

''I know all about that,'' says reader Terence Muggins, irritably.(You'd be irritable with a name like Terence Muggins). *''What I want to know is, what BIG names have you got?''*

All right smart ass. Try this for size. How about an exclusive interview with the new sensation SEA HAGS! Yes folks Val Potter is about to launch a major investigation into their activities. After minutes of research she has come up some extraordinary data about the San Francisco group's surf ride to fame.These are the boys who have revitalised rock as we know it. Find out more about their incredible music, image and legs. Sorry, we mean Hags.

Then we've got a look at the return to rock of two of the giant bands of the Golden Years, the Stones and The Who, the guys who started this whole crazed business. Mick, pete, Charlie, Bill and Roger. Remember them? ''No. We want metal'' Oh shut up Muggins, you have got no soul. Then we'll have a meet with lovely Lizzy Borden (real name Manfred Eisenblatter. Izzy? No, Lizzy!).John Duke (Horny Toad), finds out about Lizzy's change of image, new sound, band and resharpened axe

Plus a meeting with her royal highness Princess Pang, and another look at the world of rock fashion. This time knickers. No? oh we understand its gonna be leather jackets. Thank you Karen. As we have often said, we cannot reveal ALL our plans for fear of spies. But order your copy NOW at your nearest newsagents.

METAL HAMMER Issue 14 due out on July 24.

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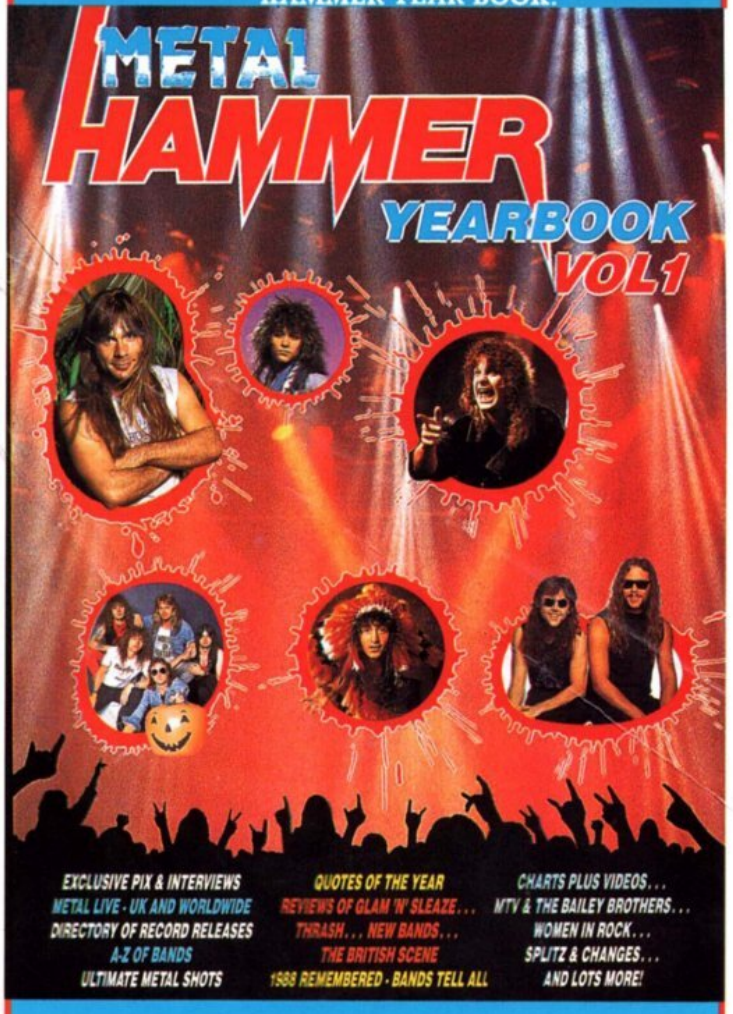

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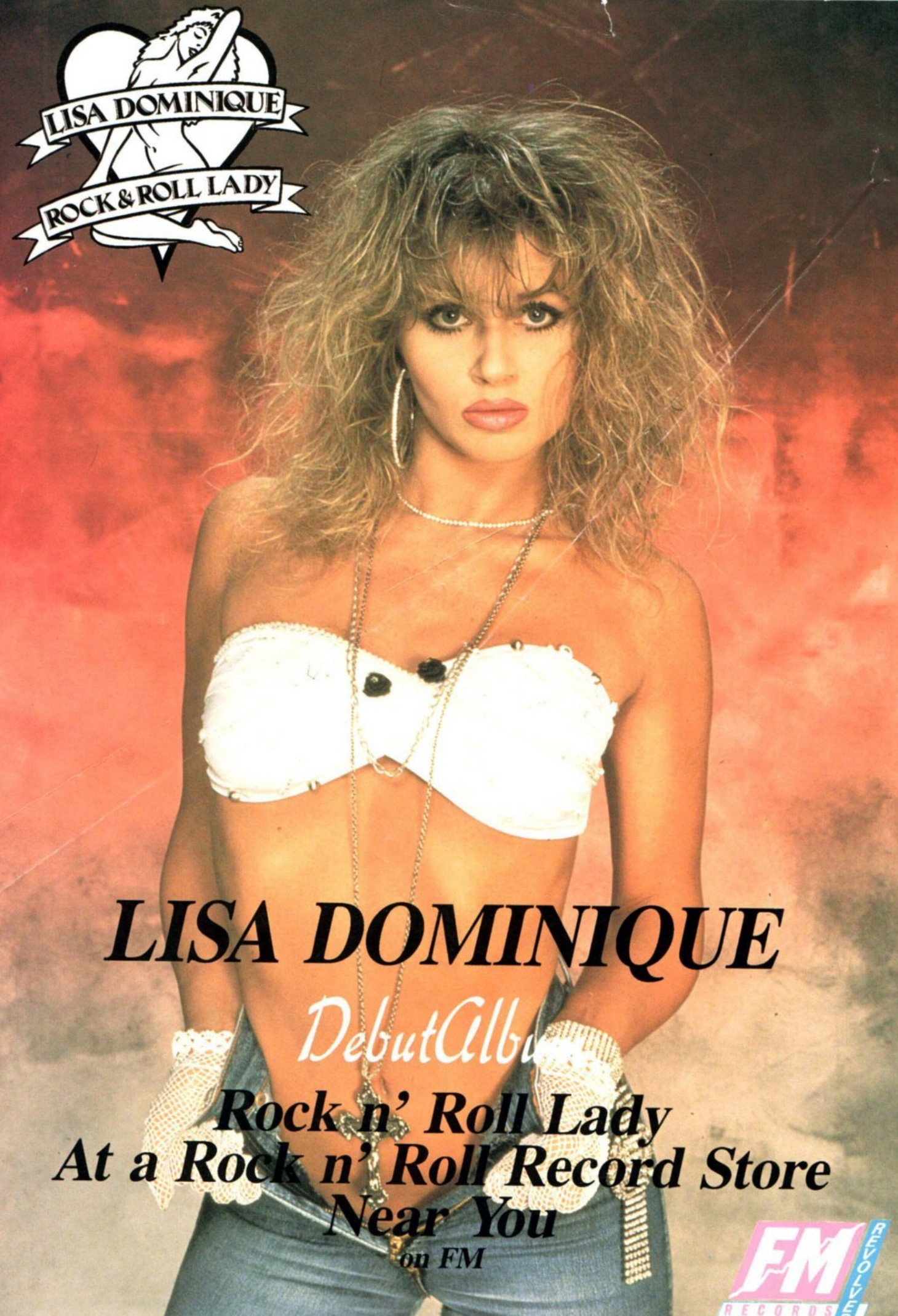
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